Guitar World Presents #79

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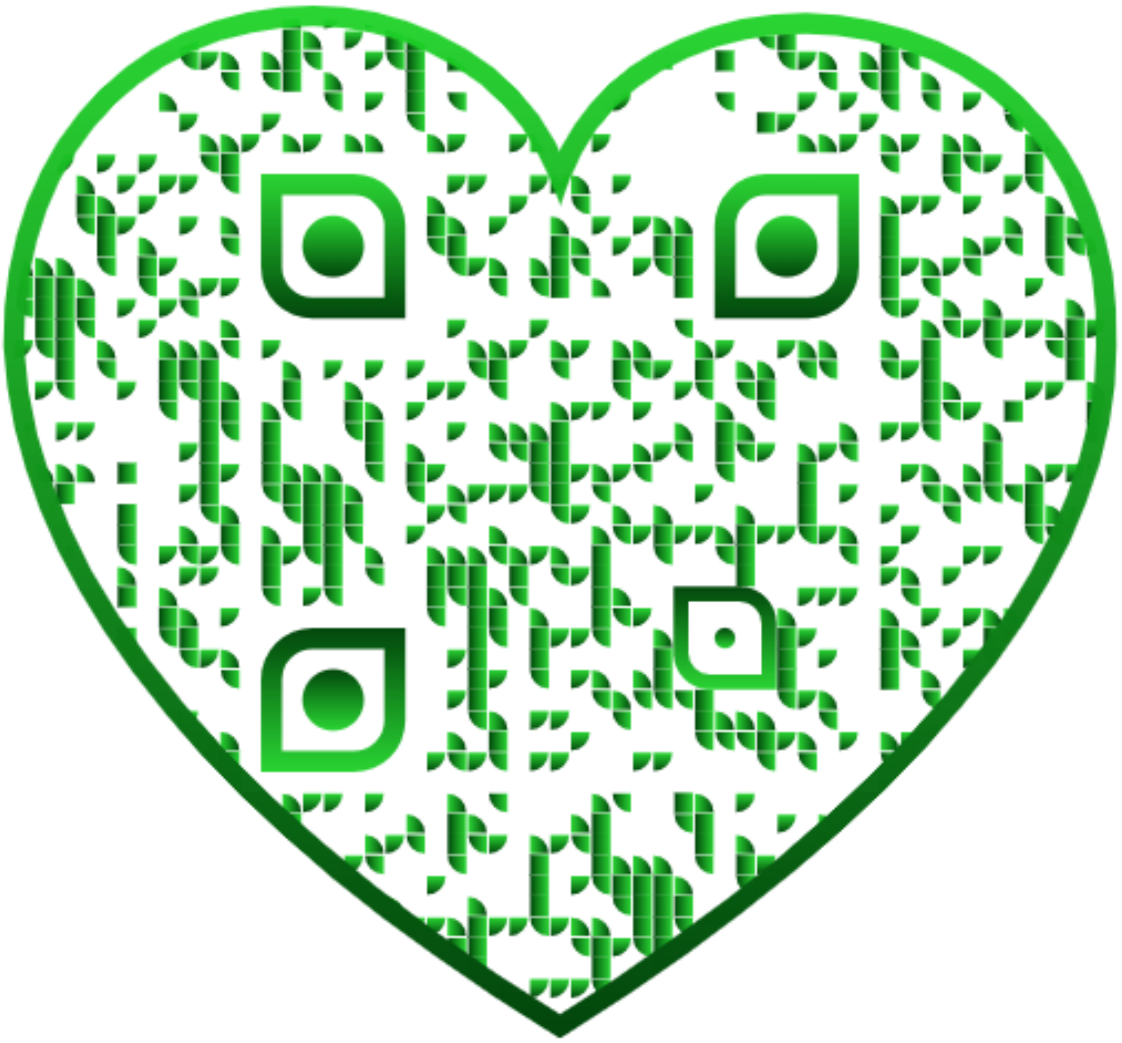

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ALEX LIFESON CALLS IT LIKE HE SEES IT: "DEAN MARKLEY STRINGS ARE SIMPLY THE BEST!"

Step 1
Starting at either the treble or bass side, loosen and remove the first string to be replaced. Take note of how the bridge pin is positioned in the bridge saddle slot. Insert the string in its proper hole in the bridge. Keep the heaviest portion of the double winding facing away from the sound hole.
Step 2
The string should be positioned into the front edge of the bridge pin hole and the corresponding notch in the bridge pin. Push the ball end of the string down into the hole approximately 1 - 2 inches. Position the string.
Step 3
The string is held in place at the bridge by a small notch in the front edge of the bridge pin. Push the bridge pin all the way into the bridge. Then pull up on the string to make sure that the ball end of the string is pulled tightly up against the inside of the top of the guitar. (Older guitars may have small dots in the front of the bridge pin holes, but these are no longer necessary with these new style bridge pins.) After inserting the string and pin, a firm push with your thumb on the pin is all that is needed to keep it in place.
Step 4
Note: Most bridge saddles are not glued to the bridge saddle slot. The tension of the strings will hold the saddle in place and the strings in their proper alignment. The tension of the strings will hold the saddle in place.
Step 5
Be sure to attach each string to its correct tuning peg (as shown in photo). The string is passed through the string hole located near the top of the tuning peg. Leave enough slack in the string so there will be 2 or 3 wraps around the tuning peg when tuned to pitch. The string is passed through the string hole.
Step 6
After going through the string hole, the end of the string is wound one-half way in the reverse direction around the tuning peg (clockwise for the three bass strings, counterclockwise for the three treble strings). This will enable you to form a lock on the string to avoid slippage. (See to next step.)
The end of the string is wound back, one-half way around the string peg.
Step 7
(Note: The position of the guitar is reversed to show how the string is locked onto the shaft.) After passing under the longer part of the string, the short portion is bent back over the long part. As you tune up the string, you will notice that this step forms a lock that will prevent string slippage.
Step 8
After the string is brought up to pitch (standard A-440 tuning), the extra length of string may be clipped off, usually about 1/4" above the last bend. Note that a string should pass around the shaft at least two to three full times. Each winding should be under the previous one, or closer to the base of the peg. This holds the strings in tune better and looks much neater. The string is wound two to three times around the tuning peg. You might occasionally encounter an older guitar with a thin bridge or a string with a longer double winding adjacent to the ball end. As contact with the bridge saddle by this winding is not recommended, we have shown an old luthier's trick or remedy. An extra ball from an old string is placed over the string and drawn against the first ball. This will effectively back the string into the bridge, removing the heavy area of the string from direct saddle contact.

Up Close and Personal: Dean Markley NickelSteel Electric™ Strings Adorn Mr. Lifeson's Exquisite Axe!

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Alex Lifeson needs no introduction. As the guitarist for progressive rock pioneers Rush, Alex knows a thing or two about guitars (and guitar strings). "I have been a user of Dean Markley strings for over 20 years and hope to continue for another 20 years. They are simply, the best!"

A MODERN DAY WARRIOR: Young Alex in the early days

No question, strings are an essential part of the sound of a guitar. With the exception of a rare few, the majority of players will agree that their guitars sound noticeably better with new strings. Though it's no secret, this fact is frequently overlooked and taken for granted. Changing strings is probably the cheapest and simplest way to improve your tone. So if you're not entirely happy with the sound of your guitar you may want to consider trying another type of string before replacing pickups, or blaming the amp or your new bass player, since different strings may give your guitar an entirely new sound and feel. Remember, the string is really where the sound of your guitar begins. It's the vibration of the string that initiates everything.

A string is constructed of a core, the center around which the windings of the string are wrapped, and the windings, the wrap of wire around the center core. The core is usually either round or hexagonal in shape, while the windings come in three shapes: round-wound, half-round (which are also known as polished or ground-round wound), and flatwound. Roundwound is the most common of all string types and produces the brightest and clearest sound. A half-round string is constructed from a round-wound string that has had the outer round wrap ground or burnished down to create a more even and flatter surface. The smoother surface allows the hand to glide more freely with less squeaking as it moves across the string, and are generally not quite as bright as round-wounds. Flat-wound strings have a completely smooth outer wrap to provide the sleekest and most fluid surface for effortless sliding without squeaks. Flat-wounds produce a flat and dark sound and are most frequently used by traditional jazz players.

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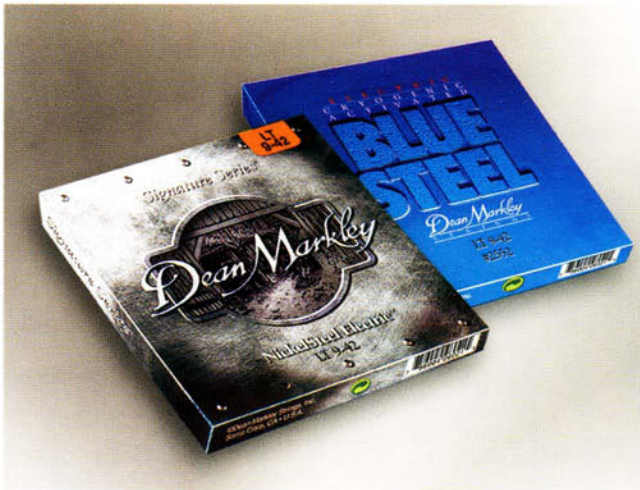

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The first thing that most people assume when their guitar won't stay in tune is that the tuners are slipping, or somehow not doing their job. A logical enough assumption, but 99.9% of the time it is wrong. Given that all the intonation factors we have discussed are accounted for, making the instrument capable of getting in tune in the first place, the most common reason guitars go out of tune is our old friend...strings. "But I put new strings on today," you cry. Yes but did you stretch them? "Of course," you protest. Let's see that guitar. Well look at this. One yank on the low E and the pitch drops a step and a half. If your average guitar repairman had a nickel for every time that scenario took place, he would be working from a mansion in Malibu, not the back of the local axe shack.

In all, this may seem like a lot to deal with, but if you keep your strings new and stretched you will probably sound fine. And just in case-keep that electronic tuner handy and full of fresh batteries.

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Strings.....A#
Turbo-Tune.....Bb
Swag.....Caug
Pickup.....D#
Picks.....Eb
Alchemy.....F#

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#79

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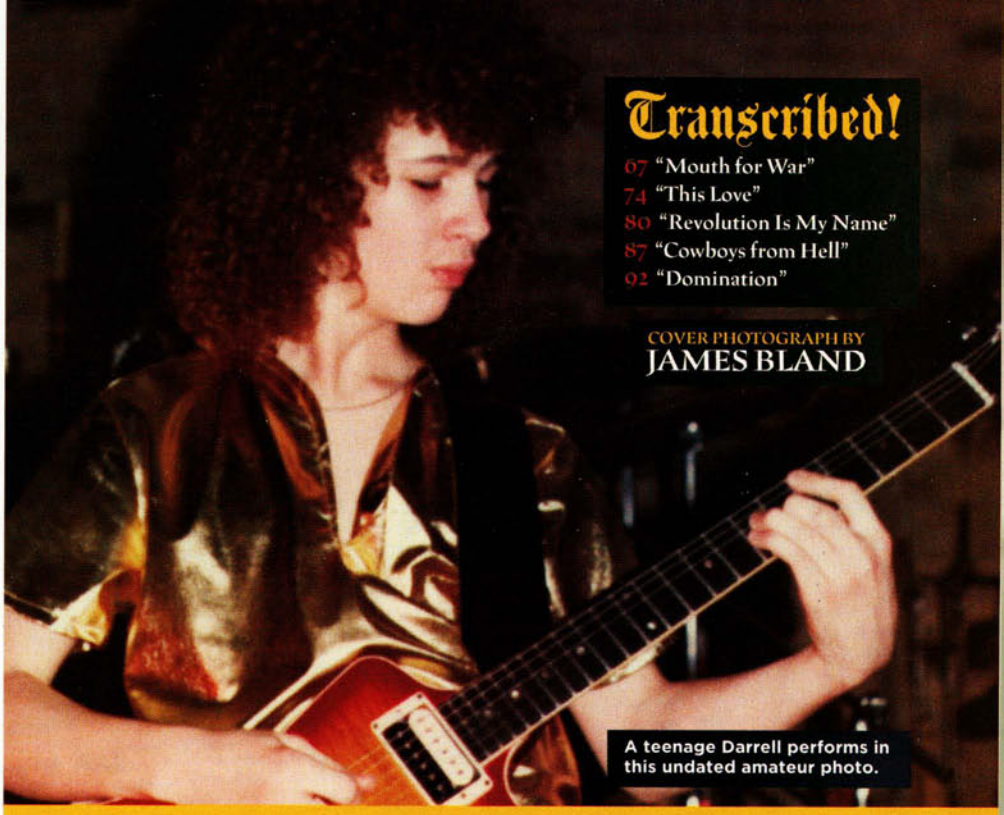

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JAMES BLAND

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Diamond Darrell,
21 years old,
in Dallas in 1987

The following article from the December 1990 issue represents the very first time Dimebag Darrell appeared in the pages of Guitar World *magazine. In the 14 years that followed, Dime was featured on our cover seven times, participated in countless exclusive features and lessons, and churned out his beloved Riffer Madness columns by the dozen. The* Guitar World *family is deeply saddened by the loss of our longtime friend and colleague, and we present this special issue of* Guitar Legends *as a tribute to a true guitar hero.*

POWER GROOVER

Dimebag's first appearance in Guitar World, December 1990

By **JOE LALAINA**
Photograph by **JOE GIRON**

"**WE LOOK AT OUR MUSIC** as ball-busting, gut wrenching heavy *whatever*," says Pantera's Diamond Darrell. "But people can call it whatever they want." *Cowboys from Hell*, Pantera's major-label debut, will no doubt have metal guitar fans scrambling for complimentary adjectives.

Eight years ago, at the age of 16, Darrell was already a respected guitarist on the Texas club scene. "He was banned from every guitar competition by the time he was 18 because he already won 'em all," notes guitar maker and fellow Texan Buddy Blaze. "Every hard-rock band in the state was compared to Pantera and every guitarist compared to Darrell."

"I was more influenced by players like Randy Rhoads and Eddie Van Halen than by the guys in southern rock bands," explains Darrell. "But I haven't copied a lick from a record since Ozzy's first solo album."

Nowadays, Darrell would rather be writing with Pantera than copying other players. "We're a super-aggressive band and all our songs are meant to be played live," he says. "We play a new groove—we call it 'power groove.' We're like fine-tuned, clean-cutting machinery. After listening to *Cowboys from Hell*, you'll view the world with a bigger pair of balls. The album makes you another foot taller, and gives you crushing, go-for-it power." ■

"After listening to Cowboys from Hell, you'll view the world with a bigger pair of balls."

Dime's Dozen

Pantera's six-shooting Texas tornado pumps up his 12 favorite tunes—hair-raising, fist-pumping metal classics that every self-respecting guitarist should know.

by Jeff Kitts

YOU WON'T FIND A SHRED of jazz, blues, classical, country, funk or alternative guitar playing on any of Pantera's six albums, including their recent breakthrough efforts, *Cowboys from Hell* and *Vulgar Display of Power*. What you will hear is plenty of metal—mean, ornery *metal*, in the great headbanging spirit of the genre's forefathers. Leading the Texans' assault is guitarist Diamond "Dimebag" Darrell, who spent his early years carefully studying platters by metal's most respected giants: from Black Sabbath and Judas Priest to Iron Maiden and Van Halen.

"The harder stuff has always done it for me," says Darrell. "Man, if it rips, I'll give it a thumbs up!"

At *Guitar World*'s request, the guitarist compiled a list of 12 tunes he regards as pivotal to his development as a player. After he'd completed his list, Darrell commented, "One thing holds true for each of these bands—they all *jammed*. If kids today want to put a band together and kick some serious ass, it's important for them to go back and check out these songs, because, when it comes to metal, it doesn't get any better than this."

REPRINTED FROM *GUITAR WORLD*, MARCH 1993

NEIL ZLOZOWER

"Eruption"

Van Halen

Van Halen (1978)

GUITARIST: EDDIE VAN HALEN

"Van Halen was a huge influence on me, and 'Eruption' was the song that really leaped off that first Van Halen album. I was a little kid when I first heard it, and I couldn't believe how Eddie just ripped the strings off his guitar. He played with a fierce aggression—and his guitar sound was unbeatable. That dive bomb sound effect at the song's end sounded like the world was coming to an end.

"Because Eddie was so hardcore about his guitar, he made me look at the instrument in a different way—more as a tool to screw around with than something you must play very carefully. Everyone should learn 'Eruption,' because it proves that technical playing can still be aggressive."

"Crazy Train"

Ozzy Osbourne

Blizzard of Ozz (1981)

GUITARIST: RANDY RHOADS

"The first time I heard 'Crazy Train' I was crashed out in bed, definitely not wanting to get up and go to school, when my brother Vinnie came in and cranked it up. I heard that opening bass line and Ozzy going 'I-I-I-I,' then Randy coming in with that classic riff. That song just busted me in the ass, I was out of bed, dressed and in school—on time for the very first time!

"Randy played a lot of cool slurs, where he would slide his pick down the top E string, and I definitely picked up on that. He also had a great ability to double his leads—the 'Crazy Train' solo really shows how well he did that. I double my leads sometimes, and I learned from Randy."

"Lights Out"

UFO

Lights Out (1977)

GUITARIST: MICHAEL SCHENKER

"This song is played in F#, my favorite key to wail in. It's like E—it's real common, but you can't beat it. You can write every song on an album in E and not hurt a thing. Your straight E to F# is pure power, and playing leads in F# is awesome because you can do it down in the second fret position. Tunes like 'Lights Out' showed me how to do that.

"The rhythm section behind the lead in that song is really driving—it's fire. It's guts, it's live. It's totally *jamming*! We try to maintain that in Pantera. Even though we don't use a rhythm guitar track behind my leads, Rex and Vinnie keep things going when I solo—like a rhythm section lead behind my lead."

"Shock Me"

Kiss

Love Gun (1977)

GUITARIST: ACE FREHLEY

"Ace is god, and the 'Shock Me' solo is killer. The studio version on *Love Gun* has so much production just in the lead section. I also love the effects on it, especially the phaser on the last note. Man, I get all wound up just talking about Kiss!

"Ace's vibrato is what really grabbed me, and I always try to apply that to my playing. He could squeeze so much out of a single note that one note could take the place of 12. And, like Randy and Eddie, Ace had a great guitar tone and a very unique style of playing."

"Smoke on the Water"

Deep Purple

Machine Head (1972)

GUITARIST: RITCHIE BLACKMORE

"You don't need to say much about that song. It's the ultimate simple tune; it was actually the first song I ever learned. I learned it on the E string, then my dad taught me a chord and I thought it was as heavy as shit. It's simple, but totally bad-ass. It proves that you can play three notes and still make it killer."

"Beating Around the Bush"

AC/DC

Highway to Hell (1979)

GUITARIST: ANGUS YOUNG

"I can't say enough good shit about Angus' playing. He really stands out from other players. He has a very original guitar sound and a killer vibrato. He plays totally clean, like he's playing through a Marshall on 12 without the gain kicked in—it's pure distortion, not fuzzy. 'Beating Around the Bush' highlights all of them."

"Motorbreath"

Metallica

Kill 'Em All (1983)

GUITARISTS: KIRK HAMMETT AND JAMES HETFIELD

"I love Hammett's lead playing, but Hetfield's rhythm playing is truly phenomenal. He's the god of chugging riffs, and 'Motorbreath' is a good example of tight, chunky, galloping speed playing. Man, when I first head that song, I didn't know *what* it was! It was so heavy, but real clean. That song really taught me how to play clean, driving rhythms.

"I don't know any guitarist that can down-pick like Hetfield, and 'Motorbreath' is a prime example of his expertise. I don't down-pick as much as I use the up-stroke, mainly because I just can't down-pick like Hetfield."

"Children of the Damned"

Iron Maiden

The Number of the Beast (1982)

GUITARISTS: ADRIAN SMITH AND DAVE MURRAY

"Both Smith and Murray are real bad-ass players. Both have that rhythm pickup tone happening, and the 'Children of the Damned' lead really shows that. They don't play too fast, but they play choice notes and work great together. And they have great tones.

"They also had the ability to play delicate acoustic stuff when they wanted, and could shred with the best when it was appropriate. The acoustic intro to 'Children of the Damned' is real nice and melodic, and then they just come in with these monster power chords. Awesome."

"Rapid Fire"

Judas Priest

British Steel (1980)

GUITARISTS: GLENN TIPTON AND K.K. DOWNING

"Glenn Tipton and K.K. Downing are the gods of double-guitar axmanship. They almost fit into the Jimmy Page mold as classic guitarists. Again, they had great tones and unique styles. And I love those quick little fill leads in 'Rapid Fire.' "A lot of the guitarists we're talking about weren't just great lead players, but were real band-oriented players. And that's how I approach playing in Pantera—as part of a *band*, not as a spotlight guitarist."

"Rock Brigade"

Def Leppard

On Through the Night (1980)

GUITARISTS: STEVE CLARK AND PETE WILLIS

"Man, that first Leppard album really jams, and their original guitarist, Pete Willis, was a great player. I was inspired by him because I was a small young dude and he was a small young dude, too—and he was out there kickin' ass. He made me want to get out there and play. Def Leppard used the two-guitar thing much more back then than they do now."

"Children of the Sea"

Black Sabbath

Heaven and Hell (1980)

GUITARIST: TONY IOMMI

"We used to play that song live. The acoustic intro has some great dynamics, and then Tony kicks in with this simple but hard riff, kind of like 'Smoke on the Water.' Iommi had a monstrous guitar sound on that album. And he had that skidding vibrato technique that was so quick and killer. He hardly ever does a slow vibrato. He started all that de-tuning stuff, which I really learned from him. He's such a solid, chunky player, and concentrated so much on rhythm rather than lead—and that's something that I apply to my playing."

"At Dawn They Sleep"

Slayer

Hell Awaits (1985)

GUITARISTS: KERRY KING AND JEFF HANNEMAN

"Those guys have a real unorthodox style of playing—it's totally not normal. [*laughs*] They have unbelievable rhythm chops. Their songs taught me how to play with guts and aggression. The half-time feel on 'At Dawn They Sleep' is really cool, too. I like how they just start and stop out of nowhere, using no time to build up or wind down. They never give you a chance to get into a song: as soon as it starts, they're battering you over the head, hard and fast."

"Tush"

ZZ Top

Fandango! (1975)

GUITARIST: BILLY GIBBONS

"I'm not a super blues player, but I was exposed to the Texas blues sound while I was growing up, and that definitely rubbed off on me. To me, blues is more of a feel and a vibe, rather than sitting there and saying, 'Well, I'm gonna play bluesy now.' And Billy definitely plays with feeling on 'Tush.' My favorite thing about it is where he lets that one note ring out until it dies off, then gets that rattling noise on the frets. A lot of the little things I do came from listening to Billy."

NEIL ZLOZOWER

Regular

A school paper lands a final interview with Dime.

The following interview was conducted by Joshua Gropp on Dec. 1, 2004, on Damageplan's tour bus outside the Phoenix in Toronto, Ontario, Canada. Gropp is a 22-year-old jazz-guitar student at Humber College in Toronto, and is also a guitar teacher. He interviewed Dime for the school newspaper, the Humber College Et Cetera.

JOSHUA GROPP When you were a teenager you were known for winning most of the local guitar contests. What was it that prompted you to enter those contests?

DIMEBAG DARRELL I used to go to this huge music store all the time, and they had these contests where you would go in and just jam out, put some riffs on a tape and do your most impressive shit and throw it in a box with your address on it. And the first one I entered I had only been playing for, like, three months, and I thought I had no chance. But that dream was always there, you know? And I won it—couldn't believe it! After a few years, I had won seven in a row. Won all kinds of cool stuff: ESP guitars, Charvels, Dean guitars, Randall amps. When I went to enter again, they said, "No, dude, don't even enter—you're going to *judge* the next one."

GROPP What sort of things were you practicing back then?

DARRELL I would just listen to records and learn what I could, then just roll it over and over and over. I tried to take lessons once, and the dude was really good and he tried to teach me theory and all that shit, but none of it made any sense to me. You know, to be just running up and down these scales when I could be playing fucking Randy Rhoads or something, I just didn't find any enjoyment in it. I don't know what kind of enjoyment dudes get out of it if they already know what a certain mode is going to sound like, or a certain scale before they go to it. It's kind of like the cat's already out of the bag, you know? There's a certain amount of spontaneity that goes on whenever I'm jamming, and I don't think that part of my playing would be there if I did learn all that shit. But yeah, lessons didn't really work out for me, so I went to the old school, listening to records and learning what I wanted to learn.

GROPP In the past you've said that a person is influenced by everything you see and hear, whether you know it or not. Your dad had a studio while you were growing up, where he recorded a lot of local blues artists—do you think that music influenced you as well?

DARRELL Yeah, it definitely influenced me. I mean, everything

Dimebag (left) with Joshua Gropp

CHRIS PALUSKA

People

MATTHEW SALACUSE

gets in there one way or another, you know? I don't know if it came from my dad's studio or from listening to my mom's eight-track Lynyrd Skynyrd tapes back in the day before I even knew what Van Halen was or Black Sabbath or Kiss. There's a shitload of kick-ass blues players around here in Texas, and we go out a lot and check these guys out. And it's going to get in there, you know? It's not 150 percent pure metal for me my whole life, you know? I love rock and roll, I love the blues, I love King's X, Merle Haggard, David Allen Coe, you name it. A lot of people that are in bands think you have to preach against every other kind of music in the world to be "hardcore," but that, to me, is just Hitler bullshit. Go ahead and keep your fucking ears closed, you closed-minded fucks, I'm gonna be jamming. There are so many different things that music can do to you besides beat you between the fucking eyes, you know? Of course, that's the favorite feeling, and you've got to have your favorite thing, but give me a goddamn break! Have some variety in the fucking shit, you know?

GROPP It seems that, with bands like Damageplan, Shadows Fall, Children of Bodom and others, guitar soloing is becoming more popular again.

DARRELL I think it's getting a little bit more like that. For a while, people were like, "Fuck guitar solos—they're boring," but I never bought into any of that shit. And all the people that it was coming from were those dudes that play the seven string guitars that could only play the top four strings. So I think everyone that's into guitar playing has been screaming out for the last couple years and now you see more dudes doing solos, or at least short little bits. But I'm not into the short bit thing—it almost seems like you're putting it in there to say, "Look, I could do it if I wanted to." But that ain't the truth—either you can fucking rip or you can't. I mean, what if Zakk Wylde put out a record and it had only two little short solo snippets? Dude, you would know that that ain't right. You didn't get the whole meal deal!

GROPP What advice would you give someone just starting out in this business?

DARRELL Well, if you're just trying to make it and get rich in this business, just go ahead and hang it up right now. Between the record companies being the way they are and the fact that people can just download one song instead of buying a whole album, it's hard to make a good living nowadays. But if you want to do it because you fucking love it, then go for it—that's why we're still doing it, because we love it.

> People just don't pay for music the way they used to, and it's harder to make a good living in this business.

When I was a kid, I thought it was fucking Ace Frehley with the fucking smoking guitar, partying, fucking hell-raising all the time, non-stop. But once we got a record deal I found out how much work was involved. You've got to be really mentally set to take it on if you're going to jump into the whole full-blown rig. You might be able to make some money and have some Gold or Platinum records, but people just don't pay for music the way they used to, and it's harder to make a good living in this business.

GROPP Thanks for taking the time to talk with me, Darrell.

DARRELL Fucking awesome, man. You know, whenever you do an interview with somebody that's truly into it and knows their facts, it's a lot more like you're just shooting the breeze with somebody, and that's where the best stuff comes out. I damn sure know what I'm talking about, you know what you're talking about, and it makes for a good fucking thing. So best of luck to you, and best of luck to everybody that wants to go out there giving it a pull. ■

HOME ON DERANGED

FROM THE HEARTLAND OF TEXAS COMES PANTERA GUITAR DUDE DIAMOND DARRELL, A HEAVY THRASHER BORN IN THE BOSOM OF THE BLUES.

By Glenn Thrush

It isn't that DIAMOND DARRELL, Pantera's ace guitarist, is a reclusive guy. He's just a little hard to find sometimes.

FOLLOW THESE INSTRUCTIONS: First, get yourself to Dallas, Texas. Don't linger—there are lots of handguns in Dallas. Travel 20-odd miles south on the toll road, and make a right on a narrow strip that passes through what used to be a huge plantation. Climb a small rise crested by Luby's Cafeteria, and head into a maze of truck paths in the lonesomest, most godforsaken industrial park you are ever likely to see.

Welcome to Pantego, Texas.

Just outside of town, squatting in a sea of scrub weed and rain-faded Coors Light bottles, is a brown block house. Tacked on the door is a single sheet of spoiled notepaper bearing a faded, penciled message: "Pantego Studios, closed session." Some low rumblings reverberate ominously behind the door.

"This is home, I pretty much grew up here," says Diamond Darrell, pushing aside a stack of fan mail and girlie mags to clear a place for himself and his beer bottle. The studio is part-owned by Darrell's father, Jerry Abbott, an independent country and western producer. Darrell, his big brother Vinnie Paul, Pantera's drummer, and bassist Rex spent most of their childhood jamming here in Jerry's place. The walls are festooned with relics of two divergent musical careers: A Gold record which Abbott received for his contribution to a Jimmy Buffett album hangs side-by-side with a Xeroxed snapshot of Darrell's buddy, Judas Priest's Rob Halford, flexing his biceps in front of a cactus, somewhere in the Arizona desert.

It was in these homey environs that in 1990 the band cut *Cowboys from Hell*, a killer 140,000-seller that put Pantera—and their namesake town—on the map. After eight years of thankless road work and four so-so independent releases, Pantera finally put it together with a sound that fused the rawest elements of thrash, hardcore, metal and Texas blues. The addition of New Orleans–bred singer Phil Anselmo—a hyperactive skinhead with a roller-derby approach to performance—has the band's stage-diving cadre of supporters arguing with ever-increasing vehemence that Pantera is the world's most raucous live act. For their part, Darrell and company have the Band-Aids, busted gear and bruises to prove it.

But the heart of the band has always been Darrell's tight disciplined playing. Since he first picked up his dad's guitar at the age of 13, Darrell has been perfecting his sound—the product of a bottomless bottom combined with a clarion-like lead tone and a blues man's attention to the sound of each single note.

On the road, Darrell's presence transcends his role as guitarist. He's a certified Lone Star Wildman, with burning-coal eyes and a crimson-

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JOE GIRON

Pantera with Russian security after a 1991 gig in Moscow

stained fu-manchu moustache and beard. As one nervous management-type associated with the band apprehensively admits, "It's a little scary sometimes. You never know what the hell this guy's going to do next." Which is to say that he likes partying hard and getting in people's faces—especially mugs belonging to metal's most self-important superstars.

Earlier last year, after returning from a long European tour opening for Judas Priest—which culminated in a dream gig with Metallica, AC/DC and the Black Crowes before 750,000 Muscovites—the band cut a new album that pretty well reflects their worldview: *Vulgar Display of Power*.

But success has wrought changes in Pantego. The loving Abbott boys are using their newly acquired clout to help their father achieve his dream of setting up a studio in Nashville. Unfortunately, the move means that Darrell and Vinnie will have to abandon the studio that has been their playhouse and music factory since childhood.

And there's another change, one very close to Darrell's heart.

"Listen," says the 25-year-old guitarist. "People have been calling me *Diamond* Darrell for too long. It's a mistake. I've always been called *Dimebag* Darrell by my friends. That's my real name. Dimebag Darrell—got it?"

So it is commanded, so it shall be done.

✪✪✪✪✪

GUITAR WORLD You're the kind of guy who needs a guitar that can take a lot of abuse. Is that why you play those old Deans?

DIMEBAG DARRELL Yep. I just love 'em.

GW Dean has been out of business for several years. How do you get your guitars?

DARRELL I get them with these eagle eyes—I keep 'em peeled for them bad boys. Any town, anytime, anywhere I see a pawnshop, I go in, dude. I find the Deans everywhere. I bought the last one out on the road for $150. I couldn't believe it—not a scratch on it. Everything was original on the thing, even the pickups. Of course, I changed those real quick.

GW Just what do you do to your guitars?

DARRELL The first thing I do with any guitar I find is to Floyd Rose it immediately, and then I install a Bill Lawrence L-500-L pickup. In many ways, the Bill Lawrence is really the key to my sound; it's a killer pickup. On the treble strings, it's a real bitch—sounds almost like you're running a CryBaby with the pedal pushed down a bit. It gives you that clear harmonic tone—you get a little bit of a pick squeal every time you hit a note up there. And, of course, it's real thick and chunky on the low strings.

Anyhow, after I get the Lawrence in, I flip it upside down, so that the hot pole, instead of being in the treble position, is in the front rather than near the bridge. It's totally thick and chunky. It sounds good the other way too, but it's a little too squirmy for me. Lately, I've been using a Lawrence L-500-XL, which is an even hotter pickup.

GW Your sound is very distinctive, very personal—I recently heard a reference to a "Darrell" tone. How do you get it, aside from the pickups?

DARRELL It's funny, because in the studio we spend 20 minutes on the guitar tone, tops. Nothing too complicated, dude. That's my sound, period. When I play a lead live, I don't have my guitar tech do anything other than open the gate. That's it. I don't have a special "lead" tone. I don't boost anything; the pickups are always in the treble position.

I'd say that my tone is mostly the product of the Randall amps I use. I don't have a clue why people say I'm one of the few dudes who can get a good sound out of a Randall. Jesus, I can take any guitar, plug into any Randall and get really close to my tone.

The problem is that people expect to just plug into an amp and be blown away, so they buy themselves a Les Paul and a Marshall. That's the easy way out, dude. I won a Randall half-stack six or seven years ago in a guitar contest. It was a little nasty sounding, a little gritty, but I liked it. I knew that with time I could make it my own sound, and it came around.

GW What effects do you juice your amps with?

DARRELL It's pretty simple, actually. I run my guitar out into a Furman PQ-4, MXR Blue six-band EQ, into my Rocktron Hush 2-B noise gate, and into the amps. And that's about it.

Oh jeez, I forgot the Dunlop CryBaby—wah's the last thing between the gate and the amp, so it gets all that gain pulsing through it. I run all my leads on the albums through a wah, and just set it where I think it's hot and leave it alone. I don't do that when we're live.

"WE'VE GOT A SIMPLE RULE: 'OUR STAGE IS YOUR STAGE.'"

GW Reliable rumors have it that your European tour with Judas Priest was less than enormously successful.

DARRELL It wasn't a total disappointment, but there were problems. The album didn't come out until we were on tour for a week, so nobody had really heard of us. We got to know Rob Halford really well, though. He's a great guy; he did "Beyond the Realms of Death" with us. Awesome.

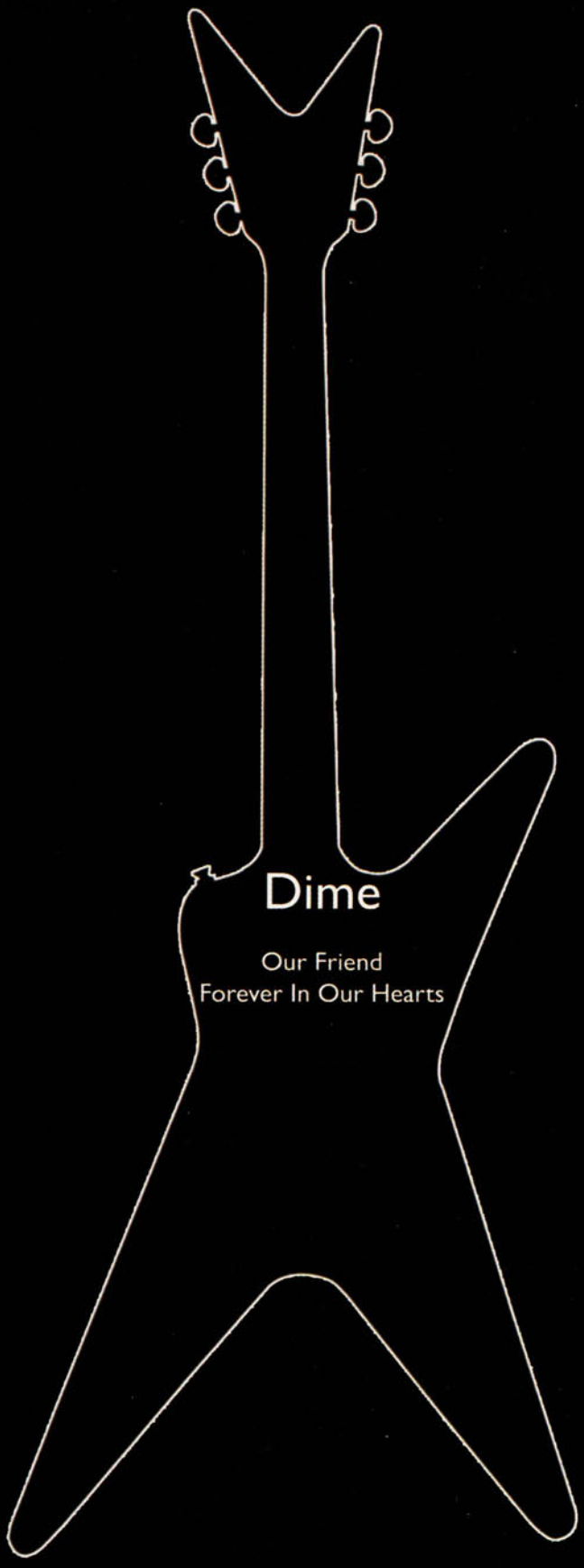
GW What was it to play in front of nearly a million people in Russia?

DARRELL I can't even describe it, it hasn't sunk in yet. But it has already saved our butts once. We were out in front of the studio, twisting and hurling beer bottles at the stop sign, when these cops came from nowhere and start giving us the third degree. So Phil turns to 'em and says, "I know I got tattoos and no hair, but we're an honest band." He looks at the head cop and says real seriously, "Officer, we just played Russia on behalf of the United States of America." It was amazing, the cops just shook their heads and let us go.

GW I noticed that, on most of your leads on *Vulgar Display of Power*, the rhythm guitar drops out.

DARRELL Yeah, that's true. I did some doubling, but I wanted to capture our live sound. When I play a solo, there's no rhythm guitar because I'm the only guitarist. I didn't think it was right to go and prettify the guitar on an album called *Vulgar Display of Power*. I wanted to keep things...well, vulgar. There are some mistakes here and there, but so what? I'll save the clean and pretty guitars for some other album. ■

JOE GIRON



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45671 AS I LAY DYING Nautical Skull

44401 ATREYU Logo/Vampire Girl

45352 ATREYU Screaming Skull Logo

45235 B. D. MURDER Unhallowed

45630 B. L. SOCIETY Brass Knuckles

42924 B. L. SOCIETY Forged In Iron

43210 B. SABBATH 1969 Group Photo

45790 B. SABBATH Flying Demon Logo

45908 B. THROUGH Splatter Gargoyle

44484 C. OF BODOM Hatecrew Finland

45657 CHIMAIRA Cleansation

36371 CLASH London Calling

45628 C. OF FILTH Black Is My Heart

45816 DAMAGE PLAN Diamond Group Photo

45817 DAMAGE PLAN Electric Skull

45641 DANZIG Ride Like The Devil

45756 DEFTONES Coors Silver Bullet

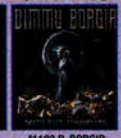
40945 DEFTONES Special Forces Logo

45115 DEICIDE Scars Of The Crucifix

45652 DEVIL DRIVER Logo/Satan & Jesus

45911 D. E. PLAN Bleached Flag Logo

45192 D. BORGIR Christ Misanthropia


41123 D. BORGIR Death Armageddon

41065 DOORS Police Mug Shot

38865 DOWN Crown Of Thorns

44410 FEAR FACTORY Archetype/Group

45760 GODSMACK Rust Sun Logo

43121 GUNS N ROSES Banner Logo

43120 GUNS N ROSES Roses & Pistols Logo

38758 HATEBREED A Call For Blood

45501 HIM Razorblade Romance

45602 HIMSA Angel Logo

45143 IN FLAMES Soundtrack Escape

45953 I. C. POSSE Running Hatchetman

45547 IRON MAIDEN Live After Death

45545 IRON MAIDEN Somewhere In Time

45510 JUDAS PRIEST Rob On Motorcycle

42947 KILL. ENGAGE Mass Metal Logo

45634 KILL. ENGAGE The End Of Heartache

45765 KORN Skeleton Hands Logo

41772 LAMB OF GOD Logo/American Metal

43169 LAMB OF GOD Stacked Logo

45917 LAMB OF GOD Animal Heads

45490 LED ZEPPELIN 2nd Lp Cover

32994 L. SKYNYRD Whiskey Label

45645 M. HEAD Lions Crest Logo

45365 MASTODON Megalodon Shark

25446 MEGADETH Peace Sells

43197 MEGADETH Rust In Peace

22467 MESHUGGAH Chaosphere

45694 METALLICA Black Widow Logo

10771 METALLICA Justice For All

10768 METALLICA Master Of Puppets

45851 MOTLEY CRUE Shout At Devil Group

45552 MOTORHEAD Inferno

45554 MURDERDOLLS Hatchet Girl Logo

45696 MUSH. HEAD Feed War Machine

38933 MUSH. HEAD Militia Band Mask

39745 MY CHEMICAL Castle In Moonlight

27714 N. INCH NAILS NIN Logo

45902 NIRVANA Group Orange Glow

45912 NORMA JEAN Hatchet Logo

45818 O. OSBOURNE Full Moon Photo

11346 O. OSBOURNE Randy Rhoads Tribute

45815 PANTERA Exploding Head Knife

45814 PANTERA Metal CFH Skull

43910 PINK FLOYD Robotic Hands

28412 RAMMSTEIN Lava Exploding Logo

45770 R. H. PEPPERS Old English Logo

45620 SHAD. FALL The War Within

40974 SLAYER Eagle In The Abyss

45514 SLAYER Iron Cross Skeleton

45778 SLAYER Demon Head

45792 SLIPKNOT Glowing Masks

45129 SLIPKNOT Logos/Group Masks

44448 SLIPKNOT Zipper Mouth Vol. 3

45642 SOULFLY Prophecy Crest Logo

45704 STATIC X Beneath,Between

36446 SUPER. RITUAL Logo

45803 S. OF DOWN War Whore Girl

45934 TOOL Smokebox Logo

45906 UNEARTH Graveyard Logo

45157 V. REVOLVER Girl With Group

45114 V. REVOLVER Silhouette Group

45017 WHITE ZOMBIE Green Monster

45535 A PERFECT CIRCLE Octopus Logo	45726 DARKNESS Group Posed Standing On Cliff	41313 KITTIE Cat Skull & Crossbones	44665 PINK FLOYD Animals
40523 AC/DC Back In Black	10667 DEAD KENNEDYS DK Logo	42477 KITTIE Kiss Of Infamy	28609 PINK FLOYD Darkside Of The Moon
43879 AC/DC Flick Of The Switch Art	45116 DECAPITATED The Negation	45764 KORN Horned Demon Dragon With Skulls	44415 POISON THE WELL Naughty Little Angels
43297 AC/DC Those About To Rock Angus Live	43073 DEFTONES Love Letter Girl	42970 KORN I Am Done Scribbled Lyrics With Logo	45650 POISON THE WELL To Die For
24283 AC/DC Highway To Hell	39837 DEFTONES Stencil Skull	42995 K. MOUTH KINGS Crown Logo/City Jam	40511 POSSESSED Seven Churches
45675 AEROSMITH 'I Wings Logo	38923 DEFTONES Yellow Sunset Logo	44416 K. MOUTH KINGS Fire It Up/Logo	44455 QUEEN Crest Logo
43183 AFI Deathless Ones Skull & Crossbones	42159 DEVIL DRIVER I Could Fucking Care Less	42004 LACUNA COIL Group Posed Photo	43037 RADIOHEAD Pacific Coast/Sail To The Moon
39891 AFI Sing The Sorrow	45364 D. ESCAPE PLAN Telephone Key Pad Logo	40695 LACUNA COIL Tribal Design Artwork	28500 RAMONES Black & White Presidential Seal
39047 AFI Wings Logo	42317 DIMMU BORGIR Skull Head Bone Saw	40982 LED ZEPPELIN 1st Lp Cover	24285 RANDY RHOADS Tribute Photo With Guitar
45855 ALICE COOPER Live With Snake Photo	41124 DIMMU BORGIR Death Cult Legion 666	40987 LED ZEPPELIN Houses Of The Holy	45703 R. H. CHILI PEPPERS Palm Peppers Logo
42759 ALICE COOPER Welcome To My Nightmare	28601 DIMMU BORGIR Mankinds Innocence	43305 LED ZEPPELIN Page Live W/Double Neck	41426 R. H. CHILI PEPPERS Universally Speaking
39405 ALKALINE TRIO Killer Silhouette Skeleton	25496 DIMMU BORGIR Norway	22137 LED ZEPPELIN Stairway To Heaven	43524 REMEMBERING NEVER Skull Logo
39255 AMON AMARTH Mummified/Save Us	25104 DIO Holy Diver	45494 LED ZEPPELIN Whole Lotta Love	43246 ROB ZOMBIE Sinister Urge Zombie Photo
45859 ANTHRAX Mettic Of Mass Destruction Lp	25105 DIO Last In Line	33200 LES CLAYPOOL Flying Frog With Guitar	40784 R. STONES Keith Richards For President
45746 ANTI-FLAG Heartless Presidext	40941 DISTURBED Eye Logo/Remove The Fear	44548 LINKIN PARK Breaking The Habit/LP Logo	43203 RUSH Fly By Night
45748 ANTI-FLAG Kill The Protester	45758 DISTURBED Shooting Believe Symbols	43514 LINKIN PARK Gothic Spray Paint Logo	28442 SAMHAIN Skull Scarecrow
41026 AS I LAY DYING Angels Logo	23870 DOORS Jim Morrison Passed Out On Stage	45875 LINKIN PARK LP Crest With Wings Logo	43100 SCORPIONS Blackout
44405 AS I LAY DYING Death/Duel Skulls	45831 DOORS Vintage Distressed Logo	45691 LOST PROPHETS Pirates Skull & Swords	43331 SEETHER Tribal Logo
40541 AS I LAY DYING Girl Sawblade Face	41108 DOWN A Bustle In Your Hedgerow Lp Art	45872 LYNYRD SKYNYRD Iron Winged Skull Logo	46541 SEPULTURA Chaos A.D.
26982 AT THE DRIVE IN Atencion	28569 D. THEATER Live Scenes From New York	42879 LYNYRD SKYNYRD Skull & Crossbones	40999 SEX PISTOLS The Filth And The Fury
37217 ATREYU Suicide Notes And Butterfly Kisses	43135 D. K. MURPHYS Lonely Fields Of Athenry	44435 M. HEAD Through Ashes Of Empires	42824 SHAD. FALL Beating Emo Kids Since 1997
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44094 A. SEVENFOLD A7X Taphot Skull	40484 DYING FETUS Stop At Nothing/One Shot	40656 M. MANSON Mobscene Group Photo	45137 SILVERSTEIN Lions Club
43620 A. SEVENFOLD Death Bat Winged Skull	45907 EIGHTEEN VISIONS Geese Logo W/ Roses	43023 MARS VOLTA Gripping Hands	19501 SIX FEET UNDER Maximum Violence
45681 A. SEVENFOLD Metal Rose Logo/Death Bat	22412 EMPEROR Darkside Eclipse	45140 MARTYR AD Dead Black Bird Logo	40972 SLAYER Flaming Logo/Eternal
38137 BAD BRAINS Banned In DC	16532 EMPEROR Rider	45368 MASTODON Dust Rock Horn Soldier Skull	45522 SLAYER Green War Skeleton Head Cross
43165 BAD RELIGION Soldiers Logo	45208 EVERGREY The Inner Circle	45367 MASTODON Reaper Maiden	43093 SLAYER Group 4 Picture Live Collage
45718 BAD RELIGION The Empire Strikes First	44409 E. TIME I DIE Hot Dams/Girls Making Out	22097 MAYHEM Logo	43090 SLAYER Show No Mercy
32716 BATHORY Goat Head Logo	31852 EXPLOITED Mohawk Skull	27278 MEGADETH Killing Is My Business...	45515 SLAYER South Of Heaven/World Sacrifice
41942 BEASTIE BOYS Burger Logo	41096 FINCH Perfection Through Silence	42113 MEGADETH Logo	43217 SLIPKNOT Cyborg Slipknot Drone/Logo
39187 BEHEMOTH Zos Kia Cultus	44413 FLAW Endangered Species	42112 MEGADETH So Far, So Good...So What	25398 SLIPKNOT Ghosted Outline Red Logo
42752 B. DAHLIA MURDER Elder Misanthropy	43170 FOO FIGHTERS Triple Logos/FF Logo	45882 MEGADETH The System Has Failed	33239 SLIPKNOT Group Posed In Pentagram Logo
40625 BLACK FLAG Bars Logo	44419 FRANZ FERDINAND Distressed Logo	38544 MESHUGGAH Deviant Screaming Face	36847 SLIPKNOT Pentagram S Horned Skulls
36161 B. LABEL SOCIETY BLS Logo/Brewtality	45505 F. AUTUMN TO ASHES Instruments Logo	10766 METALLICA Dismage Inc.	24984 SMASHING PUMPKINS Classic Zero
44407 B. LABEL SOCIETY Hangover Music Vol. VI	45777 F. AUTUMN TO ASHES Kids Burning Heads	10762 METALLICA Flaming Skull	45708 SOCIAL DISTORTION Sex, Love & Rock-n
41004 B. LABEL SOCIETY Lords Of Destruction	45503 FUNERAL FOR A FRIEND Dragons Logo	10767 METALLICA Kill Em All	10875 SOCIAL DISTORTION Skelli Logo
39456 B. LABEL SOCIETY The Blessed Helinde	42835 GOD FORBID Gold Skull Logo	10599 METALLICA Metal Up Your Ass"	40057 SOILWORK Figure Number Five
36445 B. SABBATH Logo/We Sold Our Souls	43630 GOD FORBID Gone Forever	10560 METALLICA Rebel Skull	39655 SOULFLY Call To Arms/Dont Fuck With Me
45789 B. SABBATH Group Photo W/ Cross Weave	40950 GODSMACK Pentagram Chrome Skull Logo	10558 METALLICA Ride The Lightning	44434 SOULFLY Prophecy
41050 B. SABBATH Vol. 4 In Purple	25458 GORGOROTH Logo	45710 MINISTRY Psalm 69	42934 SOULFLY Tribal War
43517 B. THROUGH Skull & Crossbones With Flag	45715 GREEN DAY American Idiot	45640 MISFITS Evilive Fangs	45772 STATIC X Burning Group Photo Logo
42115 B. THROUGH Winged Skull Logo	45742 GREEN DAY Heart Grenade Logo	17159 MISFITS Kennedy Bullet*	27743 STATIC X Machine
45690 BLIND GUARDIAN The Forgotten Tales	38760 HATEBREED Flaming Logo/Perseverance	45658 MISFITS Shocking To The Bone Girl	42975 STATIC X Shadow Zone Lp
45065 BREAKING BENJAMIN Celtic Logo	43291 HATEBREED Old English Logo/Winter Angel	25410 MISFITS White Skull	43242 STEVE RAY VAUGHAN Vintage Poster A
36073 BURZUM Filosofem	43112 HIM Heartagram/Logo	24300 MORBID ANGEL Altars Of Madness	38878 STONESOUR Railroad Tracks Logo
44815 BURZUM Hvis Lyset Tar Oss	45500 HIM The Funeral Of Hearts	27381 MORBID ANGEL Gargoyle	43945 STORY OF THE YEAR Red Crest Logo
36323 CANNIBAL CORPSE Bloody Logo	43109 HIM Tribal Logo	41075 MOTLEY CRUE Dr. Feelgood	37715 STROKES Original Chromed Logo
40651 CANNIBAL CORPSE Butchered At Birth*	43523 HIMSA Courting Tragedy	10784 MOTLEY CRUE Too Fast For Love	20394 SUBLIME Bradley Nowell Memory 68 -
42311 CANNIBAL CORPSE 15 Year Killing Spree	45073 ICED EARTH The Glorious Burden	40981 MOTORHEAD Classic England Skull Logo	10880 SUBLIME Joint & Skank Logo
38334 CANNIBAL CORPSE Eaten Back To Life	39662 IMMORTAL Demons Of Metal	40997 MURDERDOLLS Ghoul Scout Logo	24751 SUBLIME Sun Logo On Black T-Shirt
45600 CANNIBAL CORPSE Wretched Spawn	32465 IN FLAMES Burning Match	43068 MUSHROOM HEAD XIII Cd /Militia Mask	44241 SUFFOCATION And Jesus Wept
42370 CASUALTIES For The Punx	45145 IN FLAMES My Sweet Shadow	42480 NEVERMORE Enemies Of Reality	44238 SUFFOCATION Souls To Deny
45879 CHEVELLE Bulldog Chicago,Il.S.A Logo	25386 INCUBUS Lotus Hand	37181 NIGHTWISH Everywhere Is Just A Journey	44976 S. OF A DOWN Mine Is Bigger Than Tan
45877 CHEVELLE Black Skull Chicago, U.S.A Logo	45932 I. C. POSSE Barbed Wire Puzzle Riddebox	35959 NILE In Their Darkened Shrines	45357 TAKING BACK SUNDAY Flower Sting Lo
32122 C. OF BODOM Follow The Reaper	45931 I. C. POSSE Wraith Hand W/Jokers Cards	39918 NINE INCH NAILS Pretty Hate Machine	44593 TAKING BACK SUNDAY Run Emc Logo
42534 C. OF BODOM Hate Crew Deathroll	40965 IRON MAIDEN Aces High	10566 NINE INCH NAILS Teeth & Salt Trail	39119 TENACIOUS D Texaco Logo/Fueled By
42712 C. OF BODOM Hatebreeder	24875 IRON MAIDEN Best Of The Beast	38298 NIRVANA In Utero	24301 TESTAMENT The New Order
42959 CHIMAIRA Flaming Axes Logo/Group Photo	43087 IRON MAIDEN Fear Of The Dark	37713 NIRVANA Silver Foil Logo	45242 THIN LIZZY Johnny The Fox
41864 CHIMAIRA Gun & Knife Logo	40969 IRON MAIDEN Killers	10805 NIRVANA Smiley Face Logo	43168 THREE DAYS GRACE Logo
39722 CKY FuCKYou Logo	36511 IRON MAIDEN Number Of The Beast	45721 NOFX Logo/Idiot Son Of An Asshole	40409 THROWDOWN Raise Your Fist Logo
42559 CKY Red & Yellow Logo	40968 IRON MAIDEN Purgatory/Eddies Head Jars	45913 NORMA JEAN Roots Of The Duel	32352 TOOL Lateralus Skinless Double Face M
43071 COLD Cold Army	36512 IRON MAIDEN Trooper	38816 OBITUARY The End Complete	32646 TOOL Nerve Ending Logo
45717 CONVERGE You Fail Me	23960 JIMI HENDRIX Are You Experienced Lp	39354 O. MAINS CHILD In Defiance Of Existence	40058 TYPE O NEGATIVE Life Is Killing Me
39853 CRADLE OF FILTH Children Of Lesser God	36527 JIMI HENDRIX Blazin With Guitar/Religion	27317 OPETH Blackwater Park	44596 UNDEROATH Invincible
44431 CRADLE OF FILTH Nymphetamine/Sex Sex	41463 JIMI HENDRIX Guitar With Wings Logo	45236 OPETH Logo/4 Photo Group Live Collage	38752 UNEARTH Ignite The Flame Within Angle
45653 CRADLE OF FILTH Riding Hood	44403 JOHNNY CASH With Guitar Giving Finger	45881 OTEP If Hides Inside Me	44594 UNEARTH Logo/The Oncoming Storm
32148 CRADLE OF FILTH Fecund Coming	39920 JOY DIVISION Love Will Tear Us Apart	45241 OVERKILL Under The Influence	43193 USED Boxed Heart Logo
32609 CRADLE OF FILTH Vestal Masturbation	45508 JUDAS PRIEST Electric Eye Symbol	41060 O. OSBOURNE Ozz Bless America!	45935 USED Script Logo
43133 CURE Disintegration	36513 JUDAS PRIEST Painkiller	45819 O. OSBOURNE Ozzy Face In Cross Photo	42083 VAN HALEN Original Van Halen Group
45651 DANZIG Circle Of Snakes	25467 JUDAS PRIEST Screaming For Vengeance	45674 O. OSBOURNE Ozzy For President	44466 VELVET REVOLVER Logo
25331 DANZIG White Skull	44483 KATAKLYSM Serenity In Fire	38651 PANTERA Death Dealer Card	11311 VENOM Welcome To Hell
29626 DARK FUNERAL Logo	44417 KILLSWITCH ENGAGE Sacred Heart Logo	41045 PANTERA Rebel Skull With Snake Skeleton	44065 WHITE STRIPES Pands-nonium
32719 DARK THRONE Logo	41334 KILLSWITCH ENGAGE Spider Logo	42101 PANTERA Vintage Distressed Logo	44400 WHITE ZOMBIE Gin Fuckin' Die
36087 DARK THRONE Transilvanian Hunger	42476 KING DIAMOND Puppet Master Face	44725 PEARL JAM Log Truck Logo	43117 WHO The Kids Are Alright Target Logo -

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41558 **AC/DC** Angus Live Photo W/Angus Dollar Bill
40031 **AC/DC** Back In Black
41557 **AC/DC** For Those About To Rock
39896 **AFI** A Fire Inside Group Posed In The Alley
42336 **BLACK LABEL SOCIETY** BLS Colors/Logo
13382 **B. SABBATH** Double Image Group Photo
#5483 **B. SABBATH** Bloody Sabbath Vintage Group
13382 **BLACK SABBATH** Double Image Grp Photo
43366 **CASUALTIES** On The Front Line
32283 **CKY** Group Sitting On Car Hood
42688 **CRADLE OF FILTH** Children Of A Lesser God
45059 **DEAD KENNEDYS** California Uber Alles
17876 **DEFTONES** Group Closeup
39846 **DEFTONES** Self Titled Lp
42415 **EVANESCENCE** Amy Lee Closeup Photo
39855 **GODSMACK** Sun Logo/4 Group Faces Photo
45018 **HIM** Vile Standing Closeup Photo
20574 **I. C. POSSE** Wicked Clowns Posed Photo
41564 **IRON MAIDEN** The Number Of The Beast
39645 **IRON MAIDEN** The Wicker Man
40034 **JIMI HENDRIX** Axis Bold As Love
43513 **JOHNNY CASH** Standing In Field With Guitar
39766 **KITTIE** Allen Beast
36106 **KORN** Untouchables Group Posed Photo
41861 **LED ZEPPELIN** Swan Song
44519 **LED ZEPPELIN** Houses Of The Holy
39142 **LED ZEPPELIN** Stairway To Heaven
44463 **LINKIN PARK** Group Live Collage Photo
45110 **LOST PROPHETS** 2004 Group Standing Photo
40751 **MARILYN MANSON** Wearing Cap Closeup
41312 **METALLICA** St. Anger Cd Art
44669 **METALLICA** St. Anger Group Live Collage
45057 **MISFITS** American Psycho
41568 **MOTORHEAD** Hammered Logo
32063 **MUDVAYNE** Band Photo With Nuti Logo
11456 **NINE INCH NAILS** Downward Spiral
24231 **NINE INCH NAILS** Logo
41566 **NIRVANA** Kurt Face Closeup
45979 **NIRVANA** Kurt Sitting W/Autographed Guitar
21225 **OZZY OSBOURNE** Wearing Leather Jacket
24229 **PANTERA** On Stage Live Collage
35754 **PINK FLOYD** Animals
22408 **RAMMSTEIN** Herzeleid
38499 **RAMONES** Road To Ruin
45975 **R. H. C. PEPPERS** Technicolor Logo/Group
11491 **SEPULTURA** Bloody Roots
41571 **SEX PISTOLS** Anarchy In The U.K.
31686 **SLIPKNOT** Pentagram Logo/Group Photo
44670 **SLIPKNOT** Subliminal Verses We Went Die
45112 **S. DISTORTION** Dennis Danell Live On Stage
32645 **STATIC X** Machine Group Sitting On Wall
44814 **STORY OF THE YEAR** Group Posed By Buildings
21450 **SUBLIME** Brad Nowell Tribute Portrait
45974 **S. OF A DOWN** Thumbprint Soldier
11503 **TOOL** Man Emerging From Water
38404 **USED** Group Posed Sitting On Table
45485 **VELVET REVOLVER** Contraband
45359 **VELVET REVOLVER** Group Posed Photo

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17174 **AC/DC** Angus With Guitar
40556 **B. SABBATH** Original Group
40559 **C. OF BODOM** Hate Crew Death
28479 **CRAD. OF FILTH** Midian
24473 **DEFTONES** Red Pony
44047 **D. BORGIR** Death Armageddon
44794 **HIM** Funeral Of Hearts
12267 **IRON MAIDEN** Killers
21816 **KORN** Logo
12277 **LED ZEPPELIN** Stairway
44798 **M. MANSON** Officer Marilyn
19846 **METALLICA** Justice For All
12285 **METALLICA** Master Of Puppet
39499 **MISFITS** White Skull
41340 **MORBID ANGEL** Group Photo
42104 **MOTORHEAD** England Skull
42552 **NIRVANA** Smiley Face
25951 **O. OSBOURNE** Highway To Hell
25983 **PANTERA** Confederate Flag
32706 **R. A. MACHINE** Monk On Fire
12309 **SLAYER** Eagle In The Abyss
40563 **SLIPKNOT** Star Logo/Group
18091 **SOULFLY** Self Titled Cd Cover

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95

TRUCKER STYLE CAPS

46038 **AC/DC** High Voltage
42942 **AS I LAY DYING** Pistols Logo
44408 **BLACK LABEL SOCIETY** Doom Crew Iron Cross
46028 **B. SABBATH** Sold Souls For Rock N Roll Logo
42094 **DEFTONES** Tiger Head Logo
45589 **GUNS N ROSES** Roses & Pistols Logo
45584 **HIM** Heartagram Logo
45585 **IRON MAIDEN** Killers
45636 **KILLSWITCH ENGAGE** Wings Logo
40700 **METALLICA** Kill Em All
39488 **MUDVAYNE** Logo & Pryamid On Bill
41200 **PANTERA** Dancing Girl Against Pole In Flames
41870 **SHADOWS FALL** Athletic Mass. Logo
39239 **SLIPKNOT** Star Logo

BASEBALL STYLE CAPS

41212 **AC/DC** Logo With Lightning Bolt
40008 **ATREYU** Logo
33160 **BLACK LABEL SOCIETY** BLS Logo
36362 **CRADLE OF FILTH** Dragon Logo & COF Logo
20522 **DANZIG** White Skull
27769 **DEFTONES** Triangular Chunky Star D Logo
36128 **GODSMACK** Flaming Sun Logo
45598 **GUNS N ROSES** Roses & Pistols Circle Logo
42830 **HATEBREED** Skull & Maces Logo
45592 **HIM** Heartagram & Logo
46064 **I. CLOWN POSSE** Running Hatchetman Guy
45596 **IRON MAIDEN** Fear Of The Dark Live & Loud
46089 **KORN** Pirate Skull Logo
37516 **LED ZEPPELIN** Logo & Symbols
42090 **METALLICA** St. Anger Logo & Ninja Star
39222 **MUDVAYNE** Pyramid Logo With Blue Flames
48031 **PANTERA** Dancing Woman In Flames Logo
45597 **SLAYER** Logo & Eagle In The Abyss
46045 **SLIPKNOT** 3-D Logo S Logo
46057 **TOOL** Laterlus Logo
45348 **VELVET REVOLVER** Logo

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35651 **AC/DC** Logo
39009 **BLACK FLAG** Bars Logo
41282 **BLIND GUARDIAN** Logo
44163 **CANNIBAL CORPSE** Bloody logo
39010 **DOORS** Logo
41280 **D. K. MURPHYS** Shamrock Logo
41283 **IN FLAMES** Star Face Logo
42298 **KORN** Logo
42299 **LYNYRD SKYNYRD** Logo
19990 **MISFITS** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
42300 **Q. OF STONEAGE** Sperm Q Logo
19991 **SUBLIME** Logo
41281 **SUPERSUCKERS** Rock Sign Logo
35652 **SYSTEM OF A DOWN** Logo
42727 **THIN LIZZY** Logo
35650 **WHO** Logo

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40362 **AC/DC** Logo
37982 **BLACK LABEL SOCIETY** Sonic Brew
40360 **BLACK SABBATH** Master Of Reality Logo
32062 **CRADLE OF FILTH** Dragon Logo
24499 **DANZIG** Skull
39546 **DEFTONES** Tiger Head Logo
40730 **GODSMACK** Sun Skull Logo
26902 **GREEN DAY** Dragon Logo
36602 **I. CLOWN POSSE** The Wraith
32119 **KORN** Death Metal Logo
25269 **METALLICA** Logo
25750 **MISFITS** White Skull
38438 **MUDVAYNE** End Of Things Logo
25751 **PANTERA** Logo
27713 **POT LEAF** Leaf
19121 **PINK FLOYD** Dark Side Of The Moon
25272 **SLIPKNOT** Oval Logo
37329 **USED** Logo

Chokers & Silver Rings

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35578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
19978 **DISTURBED** Silver Logo W/Smiley Face
25239 **GODSMACK** Silver Logo
46104 **IN FLAMES** Silver Logo
25298 **METALLICA** Silver Logo
39506 **OZZY OSBOURNE** Silver Logo
28669 **SLIPKNOT** Silver Logo

CHOKER NECKLACES $14

35583 **AC/DC** Logo
41333 **BLACK LABEL SOCIETY** Brewtality
25285 **GODSMACK** Sun Logo
41263 **IRON CROSS** Black Iron Cross
42301 **KORN** Logo
41261 **METALLICA** St. Anger Fist Logo
19989 **MISFITS** Skull
18167 **NINE INCH NAILS** Broken Logo
39507 **OZZY OSBOURNE** Logo
28699 **PANTERA** Logo
39863 **PINK FLOYD** Dark Side Of The Moon
28698 **SLAYER** Iron Cross Sword Logo
28693 **SLIPKNOT** Triple S Star Logo
44161 **STATIC X** Machine Logo
25279 **SUBLIME** Logo
25291 **TOOL** Pill Logo

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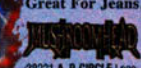

38221 **A. P. CIRCLE** Logo
43790 **AC/DC** High Voltage Logo
41760 **AFI** Sing The Sorrow Logo
11916 **ALICE IN CHAINS** Logo
41688 **AVENGED SEVENFOLD** Winged Skull
43979 **BLACK DAHLIA MURDER** Skull Logo
44205 **B. LABEL SOCIETY** BLS Flag
44198 **B. LABEL SOCIETY** Iron Cross With Skull
11926 **BLACK SABBATH** Logo
43959 **BLEEDING THROUGH** Winged Skull Logo
32100 **CKY** Logo
42467 **CRADLE OF FILTH** Blood Red Logo
11835 **DANZIG** White Skull
41683 **DEFTONES** Def Cobra Logo
44946 **DISTURBED** Believe Symbol Logo
38478 **DOWN** Logo
38483 **DOWN** Pepper Crown Of Thorns Face
40688 **EVANESCENCE** Logo
24367 **GODSMACK** Sun Logo
14175 **INSANE CLOWN POSSE** Logo
42899 **KILLSWITCH ENGAGE** Skull Logo
11961 **KOSS** Army Logo
43993 **KORN** Blue Graffiti Logo
43995 **LINKIN PARK** Gothic Swirls Logo
38204 **MARILYN MANSON** Logo
43794 **MEGADETH** Logo
43796 **METALLICA** Master Of Puppets Logo
11982 **MISFITS** White Skull
32125 **MORBID ANGEL** Logo
38311 **MOTLEY CRUE** Girls Girls Girls Logo
33479 **MUDVAYNE** Flatliner Logo
39595 **MUSHROOM HEAD** Logo
42417 **NINE INCH NAILS NIN** Logo
41758 **NIRVANA** Smiley Face
18398 **OZZY OSBOURNE** Logo
43799 **PANTERA** Skull Logo
21242 **RAMMSTEIN** Logo
40341 **SLIPKNOT** Pentagram Logo
36256 **SOULFLY** Fire Symbol Logo
20366 **STATIC X** Logo
22582 **SUBLIME** Sun Logo
39599 **SUPERJOINT RITUAL** Logo
12024 **TOOL** Lateralus Logo
40706 **TYPE O NEGATIVE** Group Faces
12027 **WHITE ZOMBIE** Monster Face

Babydolls $19.95

One Size Fits Most. Made Of 100% Cotton.

43181 **A PERFECT CIRCLE** 13th Step Slsg Face
45217 **AC/DC** Angus With Horns Face Photo
43622 **AVENGED SEVENFOLD** Bat Winged Skull
38812 **BLACK LABEL SOCIETY** Brewtality
42526 **CHILDREN OF BODOM** COBHC Logo
42146 **CRADLE OF FILTH** Mannequin
43134 **CURE** Boys Don't Cry
45755 **DEFTONES** Boom Box Logo
42531 **DIMMU BORGIR** Death Cult Legion 666
25455 **DIMMU BORGIR** Logo/Norway
45689 **GODSMACK** Whatever/Sun Logo
45566 **GUNS N ROSES** Roses & Pistols Logo
43111 **HIM** Tribal Heartagram Logo
44859 **IN FLAMES** Devil Logo
45546 **I. MAIDEN** Bring Daughter To Slaughter
45597 **JUDAS PRIEST** Distressed Logo
45635 **KILLSWITCH ENGAGE** Wings Logo
38941 **KORN** Flaming Heart Logo
40696 **LACUNA COIL** Flower Logo
40984 **LED ZEPPELIN** Silver Logo
41401 **L. SKYNYRD** Confederate Flag Logo
43074 **MARILYN MANSON** Hand Of Glory Art
45693 **METALLICA** Forever Skull & Rose
21219 **MISFITS** Skeleton Hands
42875 **MOTLEY CRUE** Shout At Devil Logo
45553 **MOTORHEAD** Classic England Skull
40998 **MURDERDOLLS** Ghoul Scout Logo
36350 **MUSH. HEAD** Militia Band Mask Logo
22079 **NINE INCH NAILS NIN** Logo
37147 **OPETH** Logo
45821 **OZZY OSBOURNE** Distressed Logo
41406 **PANTERA** Distressed Logo
28614 **PINK FLOYD** Dark Side Of The Moon
33297 **RAMONES** Presidential Seal
42828 **SHADOWS FALL** Logo
45512 **SLAYER** Chrome Logo
41402 **SLIPKNOT** Distressed Logo
43292 **STATIC X** Shadow Zone Logo
45936 **SUBLIME** Hibiscus Logo
38896 **TOOL** Lateralus Eyes Logo
44482 **VELVET REVOLVER** Girl Silhouette

Feet & Rub Stickers $4

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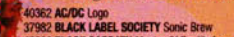

25755 **A PERFECT CIRCLE** Logo
40352 **AFI** Wings Logo
43986 **BLACK DAHLIA MURDER** Logo
39459 **BLACK LABEL SOCIETY** BLS Logo
43961 **BLEEDING THROUGH** Winged Skull Logo
36269 **CANNIBAL CORPSE** Bloody Logo
32096 **CKY** Logo
27271 **COLD** Logo
42452 **CRADLE OF FILTH** Blood Red Logo
19490 **DANZIG** Tribal Skull
13835 **DEFTONES** Logo
27709 **DEICIDE** Logo
24494 **DISTURBED** Mean Smiley Face
36484 **DOWN** Logo
40722 **GODSMACK** Sun Logo
25061 **INSANE CLOWN POSSE** Hatchet Guy
13678 **KORN** Logo
40351 **LINKIN PARK** Street Artist Photo
13684 **MARILYN MANSON** Logo
32157 **METALLICA** Logo
32156 **MISFITS** Classic White Skull
33096 **MUDVAYNE** Flatliner Logo
39733 **NIRVANA** Logo
10660 **OZZY OSBOURNE** Logo
13674 **PANTERA** Logo
41636 **POISON THE WELL** Logo
18957 **RAMMSTEIN** Logo
33085 **SLIPKNOT** Triple S Logo
44958 **SLIPKNOT** Star S Logo
19483 **STATIC X** Logo
22627 **SUBLIME** Logo
13834 **TOOL** Logo
37326 **USED** Logo

Miscellaneous Rock Apperal

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45569 **GUNS N ROSES** Logo/Use Illusion 11
45502 **HIM** Logo/Heartagram
45548 **IRON MAIDEN** Logo/Seventh Son
45489 **LED ZEPPELIN** Logo/Exploding Blimp
44310 **LINKIN PARK** LP Logo/Stencil Man
43542 **MISFITS** Logo/Mommy Can I Go Kill
43095 **SLAYER** Eagle In The Abyss
43470 **SLIPKNOT** Logo/Goat Head In Pentagram

HOODED SWEATHIRTS $59.95

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45612 **AC/DC** Back In Black **XL Only**
42360 **ATREYU** Logo/Gargoyle
45685 **AVENGED SEVENFOLD** Bat Winged Skull
42139 **BLACK LABEL SOCIETY** Doom Crew
42527 **C. OF BODOM** Logo/Hate Crew Deathroll
42147 **C. OF FILTH** Filth Logo/Abra Cadaver
45757 **DEFTONES** Day Of The Deftones Zombie
42530 **D. BORGIR** Logo/Satan We Trust **XL Only**
45688 **GODSMACK** Sketchy Sun Logo
45568 **GUNS N ROSES** Roses & Pistols Logo
38786 **HATEBREED** A Call For Blood/Vengeance
43110 **HIM** Vines Heartagram Logo
43662 **IN FLAMES** Speaker Logo
45783 **IRON MAIDEN** Logo/Electric Mummy
42944 **KILLSWITCH ENGAGE** Skull Nails Logo
45488 **L. ZEPPELIN** Symbols/Stairway Heaven
43317 **M. MANSON** Gloden Age Groteseque Logo
42114 **MEGADETH** Logo
45695 **METALLICA** St. Anger

MORE HOODED SWEATSHIRTS

45344 **MOTLEY CRUE** Shout At Devil Logo
45697 **MUSHR. HEAD** Camo Logo/Militia Mask
41044 **O. OSBOURNE** Eyes Logo
45468 **PANTERA** Flaming CHF Logo/Claw Logo
42843 **SHADOWS FALL** SF Star Logo/Logo
40977 **SLAYER** Eagle In The Abyss/Logo
45795 **SLIPKNOT** Logo/Glowing Group Masks
45773 **STATIC X** Dual Yellow & Gray Speed Logo
36500 **TOOL** Nerve Ending Logo
45347 **VELVET REVOLVER** Logo

MISCELLANEOUS ROCK APPERAL

Note Individual Prices & Sizes

39729 **AC/DC** Baseball Jersey
Those About To Rock **M/L/XL $29.50**
41006 **B. LABEL SOCIETY** Baseball Jersey
BLS Logo/Brewtality **L/XL $28.50**
40947 **DEFTONES** Baseball Jersey
Cobra Nation Logo **M/L/XL $25.50**
38769 **HATEBREED** Baseball Jersey
Healing To Suffer Angle **M/L/XL $25.50**
42003 **IN FLAMES** Baseball Jersey
Reroute Remain Logo **M/L/XL $29.50**
45549 **IRON MAIDEN** Baseball Jersey
Logo/The Trooper **M/L/XL $79.50**
45495 **LED ZEPPELIN** Baseball Jersey
Logo/U.S. America '77 **M/L/XL $79.50**
41752 **SHADOWS FALL** Baseball Jersey
Rat With Wings Skeleton **M/L/XL 25.50**
45519 **SLAYER** Hockey Jersey
Eagle In The Abyss **M/L/XL $79.50**

Nylon Back Packs $45

Made Of Strong Nylon For Durability And Strength

45997 **AC/DC** Classic Logo
44147 **CKY** Listen To Cky/Logo
40048 **GOOD CHARLOTTE** Logo/GC Logo
39311 **I. CLOWN POSSE** Hatchetman Guy
39314 **KORN** Logo (Black & Grey Backpack)
45998 **LINKIN PARK** Gothic Logo/LP Logo
41180 **METALLICA** Logo/Ninja Star
40048 **MISFITS** Logo/White Skull
41178 **MUDVAYNE** Flamed Pyramid Logo
41175 **PANTERA** Cowboys From Hell Logo
41172 **SLIPKNOT** Logo
46099 **SLIPKNOT** Star Logo
41176 **SOCIAL DISTORTION** Dancing Skulls
41181 **SUBLIME** Logo/Flaming Sun
39313 **TOOL** Logo

Cd Cases & Leather Wallets

Embroidered 24 Count Cd Cases & Leather Wallets With Chain

2 SIDED DESIGN CD CASES $18

46000 **AC/DC** Classic Logo/Lightning Bolt
41193 **DEFTONES** Tiger Head Logo
43499 **GODSMACK** Orange Flaming Sun Logo
41196 **I. CLOWN POSSE** Running Hatchetman Guy
42701 **KORN** Logo/Rubberized Cd Case
46004 **LED ZEPPELIN** Stairway To Heaven/Logo
41192 **METALLICA** St. Anger Logo/Ninja Star
36635 **PANTERA** Skull & Crossbones Logo/Flames
36625 **SLIPKNOT** Star Logo/Barcode Logo W/Goat
42700 **SUBLIME** Joint Logo
38551 **TOOL** Lateralus Logo

LEATHER BIKER WALLETS $18.95

43493 **B. LABEL SOCIETY** Doom Crew Iron Cross
41187 **CRADLE OF FILTH** Logo
44141 **DANZIG** White Skull/Logo
38032 **GODSMACK** Flaming Sun Logo
45986 **GUNS N ROSES** Roses & Pistols Logo
45991 **HIM** Logo With Razorblade/Heartagram Logo
41243 **I. CLOWN POSSE** Running Hatchetman Guy
41191 **KORN** Multi-Logo
46009 **LED ZEPPELIN** Logo/Swan Song
41184 **METALLICA** St. Anger Logo/Ninja Star
41185 **MUDVAYNE** End Of Things Pyramid Logo
36487 **OZZY OSBOURNE** Logo
41881 **PANTERA** Dancing Girl With Logo
44140 **SLIPKNOT** Logo Collage With Metal Rivits
41189 **SUBLIME** Old English Logo
43494 **TOOL** Laterlus Logo

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's, 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
20258 **B. SABBATH** Puerto Rico Pop Festival '72
14585 **CLOCK. ORANGE** Stanley Kubrick '71
32987 **CREED & SEVENDUST** 104 Fest '2000
20268 **DOORS** Isle Of Wight Festival Chicago '70
15017 **GREEN DAY** New York City '94
14994 **JIM MORRISON** Last Known Picture '71
15025 **KISS** 10th Anniversary Tour '82
15011 **L. SKYNYRD** Street Survivors '77
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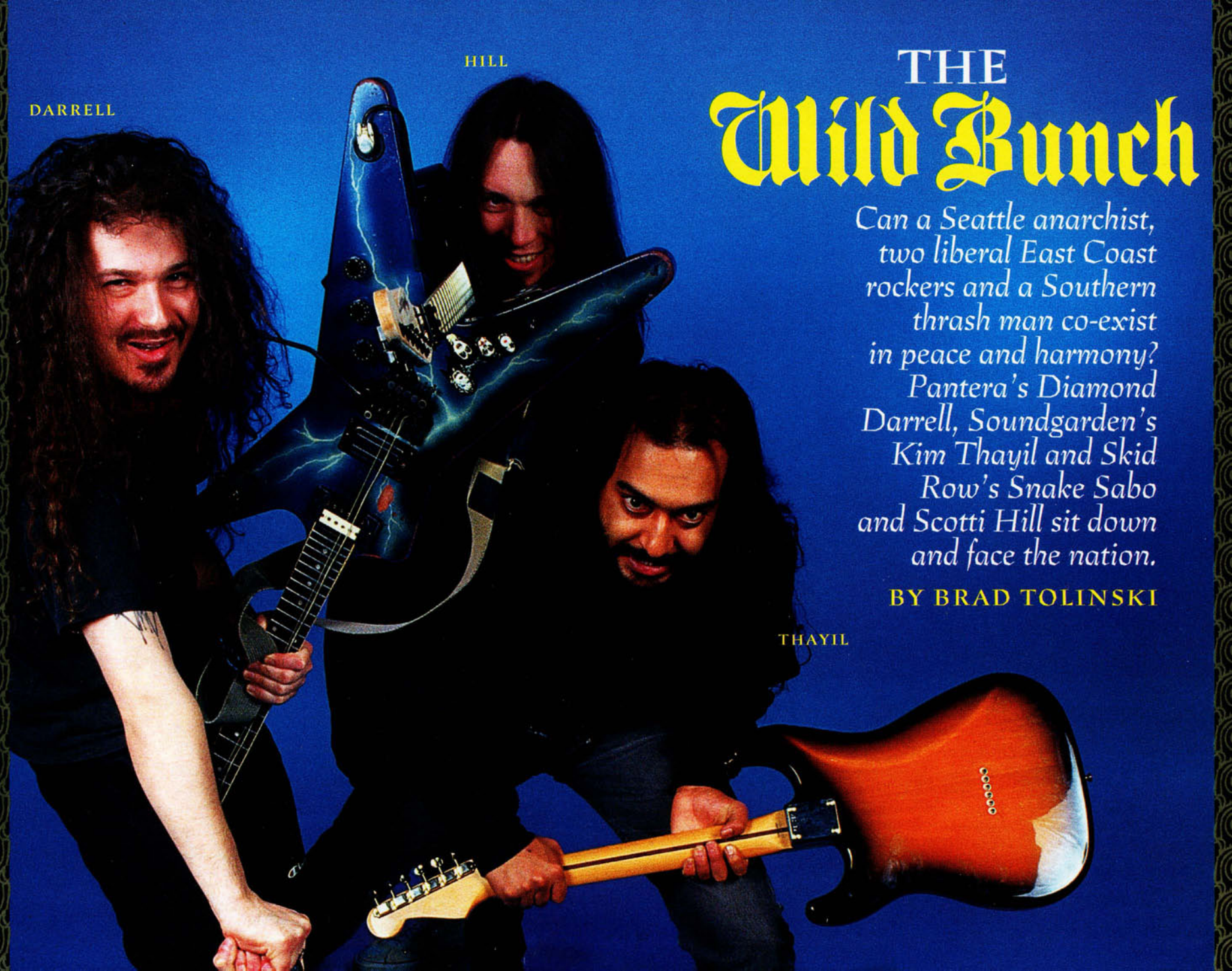

THE Wild Bunch

Can a Seattle anarchist, two liberal East Coast rockers and a Southern thrash man co-exist in peace and harmony? Pantera's Diamond Darrell, Soundgarden's Kim Thayil and Skid Row's Snake Sabo and Scotti Hill sit down and face the nation.

BY BRAD TOLINSKI

LORINDA SULLIVAN

SABO

THEY WERE SUMMONED from the most distant reaches of the Unites States: four heavy metal dignitaries, representing three different schools of rock guitar. Given the divergent philosophies of the parties involved and the increasingly fragmented state of hard rock, there's genuine fear that, far from proceeding harmoniously, this conclave of magna-heavies will degenerate into a vulgar street brawl.

Soundgarden's Kim Thayil, debonair in an old flannel shirt, is the first member of the distinguished panel to enter *Guitar World*'s luxuriously appointed conference room. The master of all things grungy and alternative clutches a small plastic bag in his right hand.

"It's a box of Clorox," confides the swarthy Seattle native. "I've got to wash my clothes after this is done. You can tell how well a band is doing by their laundry service. I think Guns N' Roses has someone whose sole purpose is to dry clean. Skid Row sends their laundry out to a service every morning. We still have to do our own."

Next to arrive is Pantera's Diamond Darrell, one of thrash music's finest new talents. The good Texan is immediately

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recognizable by his blue Dean Flying V guitar, an impressive thatch of curly hair and unusually long goatee, which he has partially dyed blood-red. When photographer Lorinda Sullivan compliments the cowboy from hell on his startling mane, he sneers good-naturedly. "My hair's a pain in live performance. I'm always inhaling it: I almost choked to death a couple of times."

After several minutes of general introductions, hors d'oeuvres and Rolling Rock beer and light conversation, the East Coast contingent arrives. Skid Row's Dave "The Snake" Sabo and his collaborator, Scotti Hill, burst in and immediately inquire about the evening's refreshments. After it is announced—to much applause and enthusiastic whooping—that *GW* is picking up the tab, Darrell, Sabo, Hill and Thayil, distinguished headbangers of state, sit to talk.

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GUITAR WORLD The musicians assembled here all grew up in a different region of the United States—Skid Row on the East Coast, Soundgarden in the Northwest and Pantera in the South. How, if at all, were your careers influenced by your point of origin?

SNAKE SABO Location was a real important factor in our success. Kiss was the first band that made a real impact on me, and they were from New York City, which is only a 35-minute drive from where I was born. It probably sounds silly, but their proximity made me feel that I could accomplish what they had accomplished. Success didn't seem as remote as it might have if I had lived in middle America.

Also, all of the record companies had offices in Manhattan, which was just across the Hudson River. So when I started writing music and getting demo tapes together, I just talked my way through every door I could. I was very fortunate in that sense. Eventually we were signed to a New York–based label.

GW How about you, Kim?

KIM THAYIL We were affected by our location, but for the exact opposite reason. I think our sound developed because Seattle is relatively isolated. We were allowed to evolve naturally, independent of commercial pressures and various media trends. We didn't really have the opportunity or desire to play for record people. No one even thought of getting signed, so we just did our own thing.

We were more influenced by Washington's strong punk, hardcore and alternative scenes than by anything that came out of Los Angeles. Whenever bands like Sonic Youth, Minor Threat, Big Black from Chicago, the Butthole Surfers from Texas and Black Flag came into town, all the local musicians went to see them.

Scotti and Snake were fortunate to grow up near New York, because it has such a rich musical history. We had to create our own history. Our main point of reference was each other. On the positive side, it was a very supportive environment. All the bands went to each other's gigs, and we constantly exchanged ideas.

DIAMOND DARRELL We had the worst of all worlds in Texas, in that we didn't really have a supportive local scene or any record companies. I was mostly influenced by bands like Black Sabbath and Judas Priest—Metallica's *Kill 'Em All* was also a hell of an inspiration.

GW All of you have at one time or another cited Kiss as a primary influence.

SCOTTI HILL I didn't know I was going to be a guitar player until I heard Kiss' *Alive!* I still remember the first time I heard it—I was with my cousin, down in his mom's basement, drinking my first shot of sloe gin. I couldn't believe the sound of the music and the intensity of the crowd. The next thing I knew, I was standing on a couch playing air guitar.

GW In the April 1992 *Guitar World* interview with Darrell, he said he felt that buying a Les Paul and a Marshall was the "easy way out," because you know they're going to sound good.

THAYIL I agree—that is the easy way out. These days, everything sounds like it's being played through a Les Paul and a Marshall. And if you don't have that combination, somebody will try to make you dial it in.

GW Maybe that's why people dig you guys: you each have your own signature sound. Scotti and Snake, what are you two using on tour?

SNAKE A Les Paul and a Marshall—Ace Frehley gave them to me! [*laughs all around*] Actually, we're using the same things we used in the studio. I'm still using a Rivera amp and an old Ibanez Tube Screamer for my dirty sound, and I've added a few things to my rack to help improve my clean sound.

GW All of you seem pretty low-tech. Have you ever investigated any multi-effects units?

DARRELL I never really understood people who were into those things. I mean, just what I need—30 different choruses and 75 watery reverbs. I think those boxes were designed for people that either play New Age music or sit in their room, shoot crank and go, "Wow! Far out!" You can spend so much time fooling around with those things that you never get around to practicing.

THAYIL It's like you want to tell people, "Remember how good it sounded when you just plugged your guitar into the amp?" Why spend your whole life—and your bank account—trying to duplicate that sound electronically? It doesn't make sense.

GW Snake, your tone radically changes during the course of a Skid Row performance, so I would imagine your setup is more complex.

SABO You're partially right. I'm usually the guy who plays the random clean, acoustic and electric 12-string parts, but my setup is still pretty simple. I know it looks like I have Sky Lab under the stage, but I just have a couple of heads and one effects unit—everything else is just backup in case my rig goes down in the middle of a set. I went through hell on the first tour, because my ADA occasionally malfunctioned and I didn't have anything to

"I'm always trying to top myself."
—Dimebag Darrell

fall back on. I vowed that something like that would never happen again.

HILL We've taken precautions, but so far neither one of us has had any real problems with the Riveras on this tour. I've just had to change my tubes once.

DARRELL I've never had any problems. Randalls are solid-state, and they rarely ever give me any trouble. You could drop one off the Empire State Building and it would still work.

GW Darrell, what was your first setup?

DARRELL Dude, I went through a lot of 'em. My first killer amp was a Sunn Beta Lead. It was solid-state, but that Sunn was incredibly loud. I used to say to my friends, "Hey, check it out, it's only on two." After that, I bought a Yamaha tube amp with a 12-inch speaker. It sounded good, but I could never get enough drive out of it.

SNAKE I know that amp! Did it have a little parametric EQ built in? I knew a guy in Jersey that had one. He was our local Eddie Van Halen clone. He could play anything by Van Halen, which, at the time, really impressed me.

THAYIL [*rolling his eyes*] Every town had one of those.

DARRELL Hey, watch it man—I was that dude in Texas. I always played "Eruption" in my solo. Of course, I always fucked up the ending. [*laughs all around*]

After the Yamaha, I won a Randall half-stack in a contest. As soon as I plugged in, I knew the amp was for me. It really had balls—but it wasn't perfect. It was a little fuzzy sounding, so I tried cleaning the sound up a little bit with one of the blue MXR six-band equalizers. It was like night and day! That box is god! It's weird—none of the other MXR equalizers affect my sound in the same way. I've got to have the blue one.

GW Darrell, you also get a lot of mileage out of something very simple—your Rocktron Hush 2-B noise gate.

DARRELL You're right. I set the gate real high to produce the tight, ferocious, rhythmic punch that you hear at the end of "Domination" and in the opening of "Cowboys from Hell." It's a little tricky to use live; my guitar tech has to open and close the gate manually. I have everything worked out with him. Basically, he opens the gate for feedback, solos and squeals, and closes it for the tight rhythm parts. It keeps him real busy.

LORINDA SULLIVAN

GW One of the biggest trends in rock these days is the renewed interest in rhythm guitar. Why do you think that is?

DARRELL I used to take really long lead breaks, but lately I've been keeping my solos to a minimum. I've become more interested in creating a band sound than trying to outshine the other guys.

THAYIL I bet the first thing everybody here tried to do was play fast. After a while, though, you realize that speed doesn't matter. Guitarists are a dime a dozen, and everyone is faster than the next. So it gets down to trying to explore your personal style, whatever that may be.

Besides, all this fast stuff just doesn't *rock*. Kiss and AC/DC are two great examples of bands that never got caught up in pyrotechnics.

HILL Groove is the shit, man!

DARRELL Randy Rhoads was the only guy who was able to pull that off, and that was because he rocked.

GW Kim, you're not solo-oriented, but whose lead playing inspires you?

THAYIL I was more into punk rock, and punk rock isn't very technical. I like Paul Leary of the Butthole Surfers, who reminds me of Hendrix because he never overplays. I also dig Zoot Horn Rollo from Captain Beefheart's band. It sounds like he's improving because his rhythms are so weird, but from what I understand, his parts are all worked out. Neil Young's one-note solo in "Cinnamon Girl" is amazing. Ron Ashton of the Stooges is another great player. Lou Reed's playing on "White Light, White Heat" is scary. I also like the first two Van Halen records.

THAYIL I remember reading something when I was growing up that really offended me. Someone said they were influenced by Van Halen and Bach. What the hell does Bach have to do with rock and roll? Nothing. I hate when people try to "legitimize" rock by saying that they're involved in jazz or classical music. Rock doesn't need that kind of legitimacy. It shouldn't be accountable to parents, or the musical establishment—and it certainly shouldn't be accountable to the "nose-in-the-air" music establishment. Rock has started to turn into that. People discuss Emerson, Lake and Palmer's arpeggios and analyze this mode and that mode. It's sick.

I just don't understand the point of trying to defend something that obviously stands on its own merits. People are moved by rock music without having to justify it by any established criteria. When I was a kid, my friends would try to convince me that certain rock musicians were better because they inserted jazz or classical references in their playing. I never understood that. Rock, jazz and classical music are separate things.

GW Which Soundgarden song is the most difficult for you to perform?

THAYIL The most difficult song for us, by far, is "Jesus Christ Pose." It's real quick, and there are weird muted parts. If I'm being animated onstage, it's real easy to screw up.

GW What's the tough song for Skid Row?

HILL I play so shitty live, it doesn't matter. [*laughs*]

SABO I had a really bad experience in Iceland while playing "Wasted Time." My hands started cramping up, and my fingers just went completely out of control. I butchered the song so bad that I was embarrassed to be there. I wanted to walk offstage, because I felt I had let the band and the audience down. I never felt that way in my life. After the show I just sat in a corner and banged my head against the wall. I wanted to quit life. It killed me. The rest of the band was real supportive, and told me it was okay, but it really didn't help.

Later, thank God, I found a solution to the problem. I went to the chiropractor who works with Guns N' Roses, and he showed me how to prevent what happened with the help of massage. I haven't had a problem since.

HILL I've had little physical things go wrong right before really big gigs. You know, those shows where management is saying things like [*assumed a gruff voice*], "This is *really* fucking important. If you don't do good, your career is over!" I'll wake up in the morning of the show screaming, "Oh shit, I can't feel my legs!" [*uproarious laughter all around*]

DARRELL I'm not tryin' to be different, man, but I have so much fun onstage. I've never had any problems executing any of my parts. The lead on "Domination" flips me out a little bit sometimes, because it has a real weird stretch, but that's about it. We write the songs for the stage.

Sorry, I tried hard to think of something...

HILL How about when your spit gets caught in your facial hair?

DARRELL Actually, that *is* a big problem!

GW Darrell, what's the best thing about being the only guitar player in Pantera?

DARRELL The freedom. It's very easy to improvise and play different variations in a trio format. But when there are two guitars, you're always hemmed in by what the other person is playing. My main points of reference are the first two Van Halen records. I'm pretty much influenced by the old school.

GW Are your recorded solos improvised?

DARRELL Definitely. I'm always trying to add things at the last minute, always trying to top myself.

HILL Yeah, I'll play the greatest thing I've ever played in my life and then say, "Let me try that again." When we were recording "The Threat," I remember Snake played a great solo, but was still biting his fingernails down to the bone. It was like, "Hey, Snake, you want some salt for that?"

GW Kim, you have the best of both worlds. Sometimes Chris plays rhythm, and sometimes you play by yourself.

THAYIL It's nice to have that option, but I generally prefer to be the only guitarist because it gives me more freedom. Like Darrell was saying before, another guitar part can really box you in. I've also noticed that if I screw up a guitar part, people look at me, and if Chris screws up a guitar part, people *still* look at me—because I'm the main guitar player.

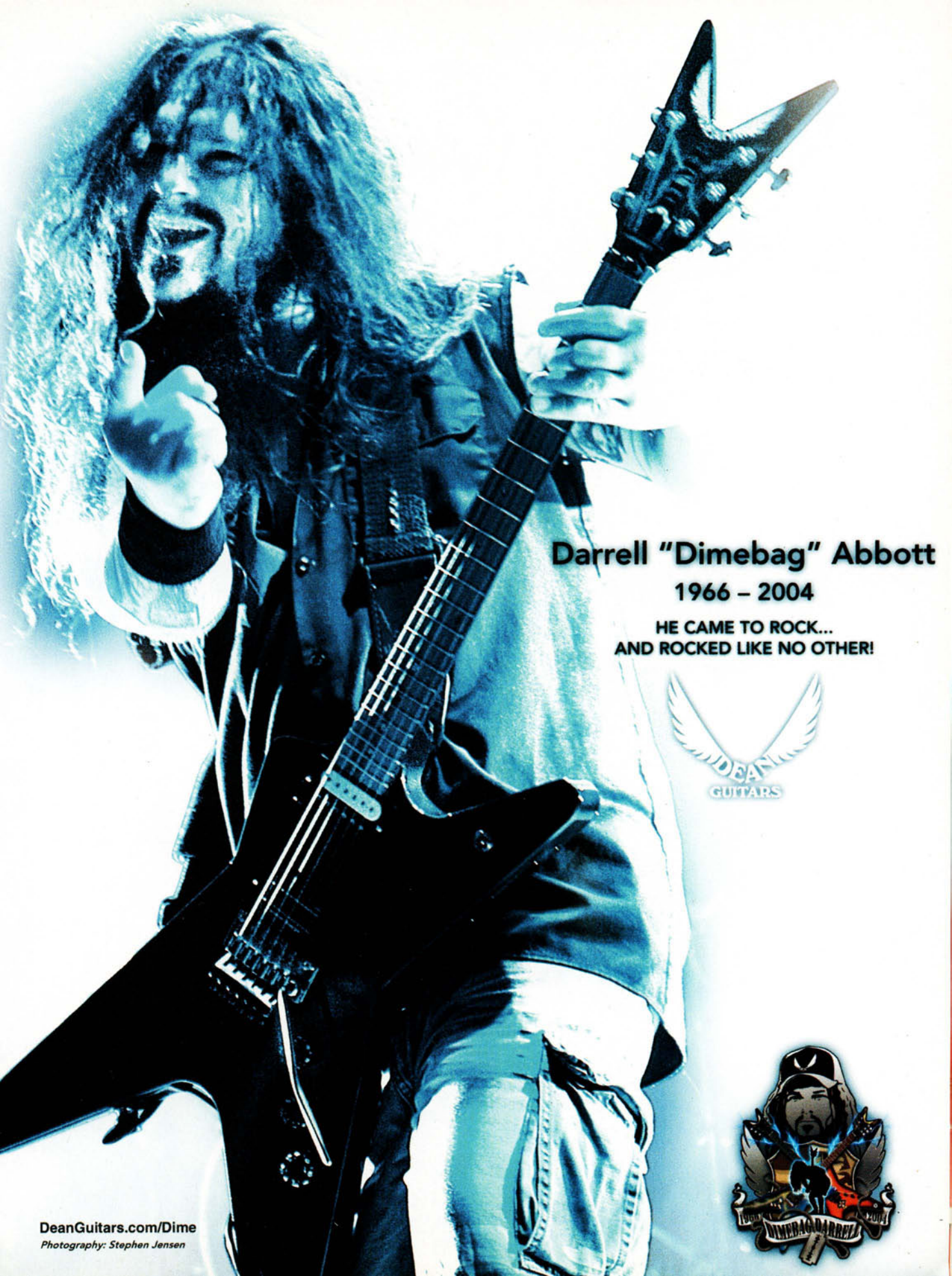
GW I think it's significant that, despite the regional and stylistic differences that separate the three bands gathered here, we've managed to find a lot of common ground.

HILL All that's missing is someone from North Dakota.

GW Yeah, I wonder why there are no guitar heroes from North Dakota?

HILL I'm sure there will be. Some North Dakotan is probably out there, even as we speak, burying everybody. ■

LORINDA SULLIVAN


Darrell "Dimebag" Abbott
1966 – 2004
HE CAME TO ROCK...
AND ROCKED LIKE NO OTHER!
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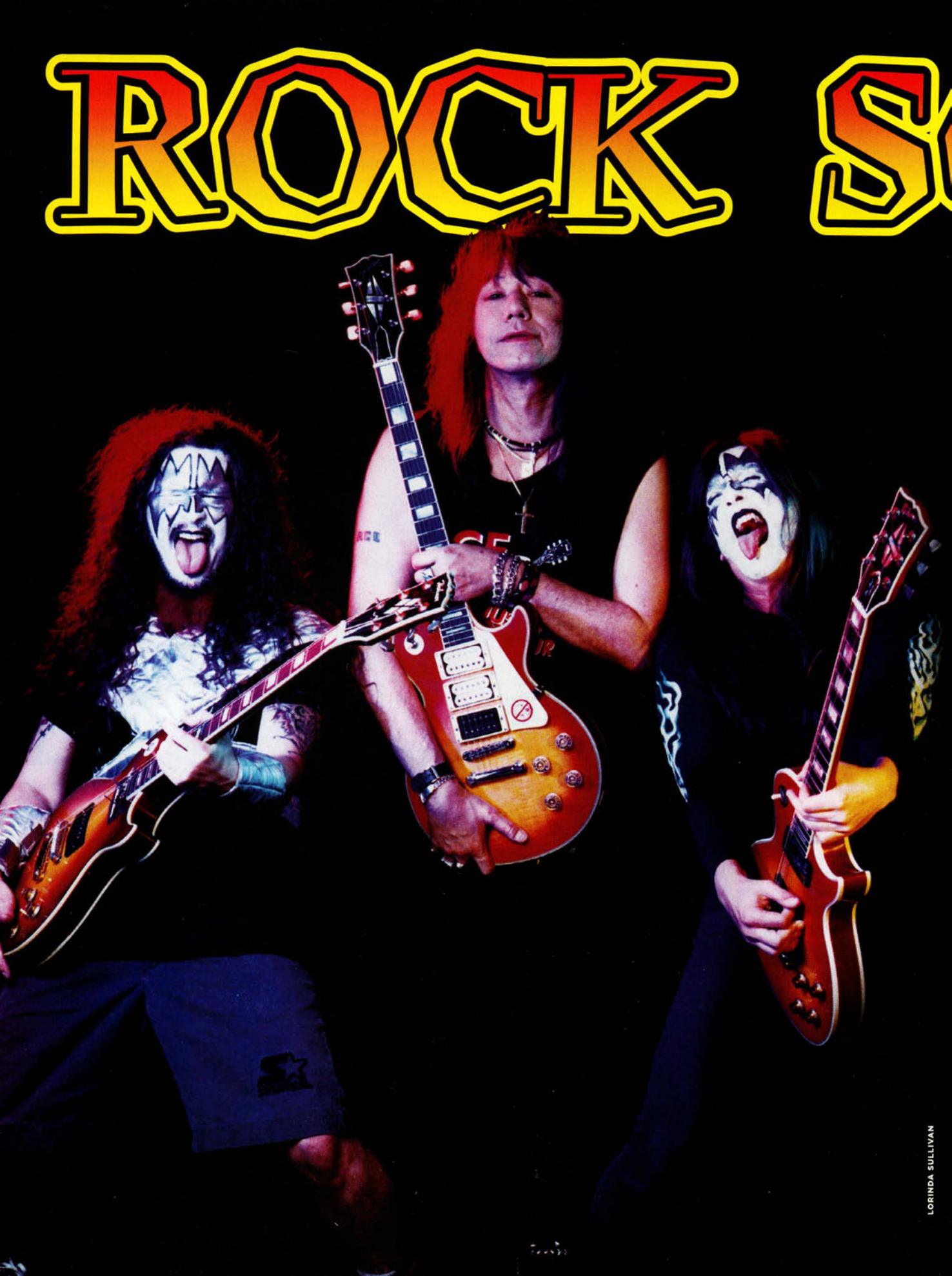


LORINDA SULLIVAN

OLDIERS

Kiss Army Kaptains

Snake Sabo & Dimebag Darrell

come face to face with

Ace Frehley,

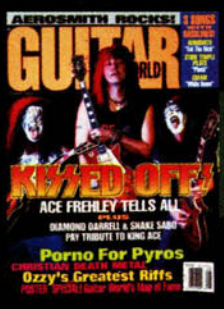
the man who gave meaning to their lives— and learn the truth about his shocking past.

By Jeff Kitts

Pantera's Dimebag Darrell and Skid Row's Snake Sabo, eyeing each other with great suspicion, are ready for the great competition. No, they aren't trying to outshred each other in a sweaty all-night jam. Rather, they're trying to see who will emerge champion in a two-man Ace Frehley look-alike contest. Armed with jars of clown white, Stein's liquid silver and assorted other powders and creams, the duo work like demons to replicate the distinctive Kabuki makeup of their favorite guitarist, ex-Kiss member Ace Frehley. The stakes are very high, especially since the man who is to judge the results will be none other than their hero, Ace—in the flesh.

Darrell, who has the advantage of having painted his face numerous times in his formative years, mercilessly heckles Sabo, who appears to be having trouble with some runny mascara. Sabo responds by telling the Pantera guitarist where he can stick his red, billy-goat beard. Both cackle like madmen. Soon they are done: both Dimebag and Snake have eerily transformed themselves into perfect copies of Ace, circa *Alive!*, 1975. "It's a tie," Frehley whispers, a bit stunned.

There is obviously, something strange about two successful young musicians participating in such a bizarre event. The truth is, Sabo and Darrell are simply engaging in hero-worship rites of the most powerful sort. One of the greatest rock and roll secrets of the last two decades is the prevailing influence of Kiss, and particularly Ace Frehley, on a whole generation of young musicians who grew up in the Seventies. Like the Beatles in the early Sixties, Kiss introduced rock and roll to millions of embryonic headbangers who were hypnotized by their cartoon personas, chunky hard sound and outrageous stage show. Among these were the young Snake and Darrell.



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"Kiss was my first rock experience," says Sabo. "They made me want to play guitar. In fact, I used to get into fights with kids at school who thought Ace wasn't as good as Jimmy Page. I'd fight for his honor."

As for Darrell, his obsession with the Kiss guitarist is so extreme that last year he had an image of Ace tattooed on his chest. "Before the day is through, I'm gonna have Ace sign his name on my chest next to his picture," he vows. "And when I fly home to Texas tonight, I'm gonna head straight to the tattoo parlor and have them ink it in permanently!" (See photos, page 28.)

Frehley is somewhat humbled by Snake and Darrell's hot adulation: "To tell you the truth, I never realized the effect Kiss had until long after I left the band," admits Ace. "Ten years later I had kids coming up to me, telling me that *Alive!* and *Alive II* were their rock and roll bibles—and that flipped me out. I never thought about that stuff while I was in the band, and I was really surprised by it later."

At the end of a lengthy photo session—during which the three Aces brandish Les Pauls equipped with smoke bombs—the trio seat themselves, and prepare to engage in a lengthy discussion of Ace's stormy Kisstory. But first, Ace must autograph Darrell and Snake's guitars, tennis shoes, posters…

DAVE "THE SNAKE" SABO How old were you when you joined Kiss?

ACE FREHLEY 23.

SABO How did you hook up with Kiss?

FREHLEY By answering an ad in the *Village Voice* that said, "Band with recording contract looking for a guitarist." The first song they taught me was "Deuce," and I loved it right from the first time they played it for me. When I came back for a second audition, they told me I had the gig—then I found out there was no recording contract. [*laughs*]

DIMEBAG DARRELL How did you react to the idea of wearing makeup?

FREHLEY Everybody in the band wanted to do a theatrical show, and obviously, makeup was included in that. At that time, Alice Cooper was really big and the New York Dolls were doing well, and both of them used makeup. So when they first asked me about wearing makeup, I thought it was a cool idea.

DARRELL Did you all design your own masks?

FREHLEY Yeah. We developed the makeup at a club on Long Island called the Daisy. The first night we played with makeup, Paul's face was all red and my face was silver. I think Gene was the first to put makeup around his eyes and wear black lipstick. Then we all decided that we should wear white faces with designs around the eyes. I was always into science fiction and astronomy, so that's how my image evolved.

GW Did the fact that the public had no idea what you looked like without makeup ever frustrate you?

FREHLEY No, I thought it was great. If everyone knew what I looked like back in 1978, I wouldn't have been able to go anywhere. It's funny—I get recognized a lot more today than I did when Kiss was at the peak of its popularity. To tell you the truth, the makeup let me live my life outside of the band much more easily. I had my anonymity back then, and today I don't.

DARRELL I used to take the *Double Platinum* album and trace the embossed pictures inside to see what you guys might look like without makeup. [*laughs*] What's the closest you came to getting photographed without makeup?

FREHLEY We were photographed a lot, but we always had bodyguards with us who would take the cameras and rip out the film.

DARRELL How did the band keep such a tight control over the photos for 10 years?

FREHLEY To tell you the truth, most magazines really didn't want to print pictures of us without makeup. I can remember a couple

"I USED TO TAKE THE *DOUBLE PLATINUM* ALBUM AND TRACE THE EMBOSSED PICTURES INSIDE TO SEE WHAT YOU GUYS MIGHT LOOK LIKE WITHOUT MAKEUP."
–DIMEBAG DARRELL

LORINDA SULLIVAN

of times where the magazines did get photos of us unmasked, but didn't print them—they wanted to work with us. They knew that the band's mystique was selling a lot of magazines for them, and they didn't want to ruin that.

SABO To me, the band's image and makeup were always secondary to the music, but I think a lot of people only saw Kiss for their theatrics. Was that ever a problem?

FREHLEY There definitely were times when I felt that the theatrics almost overshadowed the music. I never wanted the music to become secondary to the show. I can remember nights when I didn't play very well, but I was very animated onstage—and people would tell me it was the best they'd heard me play in a long time. Then there were nights when I concentrated more on my playing and backed off on the choreography, and people told me I had an off night. It was then that I realized that the music was *not* the most important thing about Kiss. It was another contributing factor to my eventually leaving the group.

SABO When you were young, did you always see yourself becoming a musician, or did you have other aspirations?

FREHLEY I came to a crossroads in my life when I was 16. All my guidance counselors were telling me that I should go to art school and become a graphic artist. But although I knew I had the ability to do that, my heart was into playing rock and roll. Then I cut school one day and saw the Who opening up for Mitch Ryder in Detroit, and I knew for sure what I wanted to do.

DARRELL How many guitars do you own?

FREHLEY Only about 25. I used to have 150, but I dumped them when the vintage market bottomed out. If you remember, when Eddie Van Halen became popular, everybody started playing Kramers and Jacksons, and the vintage guitar market really dropped. And I didn't want to get stuck with all these guitars, so I sold them. Man, I had mint vintage Gold Tops from the early Fifties with the tags still on them. I'm kind of sorry that I did that because today they'd be worth about a million dollars.

"SNAKE AND I BOTH LIKE TO DRINK. NOW THAT YOU'VE LIVED THROUGH HAVING AN ALCOHOL PROBLEM, WHAT ADVICE CAN YOU GIVE US?" —DIMEBAG DARRELL

DARRELL Do you have a favorite guitar?

FREHLEY Yeah, my three-pickup cherry Custom.

DARRELL Do you use all three pickups?

FREHLEY No, just the treble. The other two aren't even wired. [*laughs*]

GW Do you have a favorite guitar solo?

FREHLEY [*to Snake*] Well, Sebastian's [*Bach, Skid Row vocalist*] favorite solo is the one in "Strange Ways," and we're playing that song live now, and I only recently realized how great that solo is. Sometimes you forget things you did a long time ago, and I'm really getting back into my older solos now.

DARRELL Are your solos spontaneous or do you work them out before you get into the studio?

FREHLEY I usually don't figure them out beforehand—I just push the button and go.

GW What about the smoking guitar solo at the end of "Shock Me," on *Alive II*? Was that rehearsed or spontaneous?

FREHLEY That one was kind of planned out. I basically did the same solo every night, with minor alterations. You know, I can remember going to shows as a little kid and watching guitar players who played their solos exactly the way they did on the album, and that always impressed me. I don't like guitar players who try to be cool and play something completely different from what's on the album, and I don't think the fans want that. To me, when you change a solo, it's almost like changing the lyrics of a song, and I think it disappoints the fans.

DARRELL Do you know a lot of theory?

FREHLEY I don't know shit from shineola. [*laughs*] I think that's one of the reasons that I'm original—I never took lessons or had any formal training.

GW Do you think you're more respected as a guitarist today than when you were in Kiss?

FREHLEY I'm probably a more legitimate guitar player today than I was during the Seventies. I think it's because I'm a survivor and still playing after all this time, and people respect that. But I think there was a time when it was almost uncool for serious musicians to like Kiss. We were considered more of a teenybop group because we were on the cover of *16* magazine all the time.

SABO When I'm onstage, certain things tell me whether I'm having a good night. What do you feel when you know you're playing well?

FREHLEY Sometimes when I'm playing lead, I get a jolt of electricity that runs through my arm down to my hand that tells me I'm really smokin'. The strings become butter and the guitar almost plays itself. It's a feeling I can't explain, and it's only happened about a dozen times in my whole life. I wish it would happen more often.

DARRELL Speaking of getting "jolted," what happened that time you got electrocuted onstage?

FREHLEY Man, that was flipped out. It happened in Lakeland, Florida. We were touring with the big set, the one with the two staircases that's pictured inside *Alive II*. Gene ran down the stairs on the first song and I walked down nice and slow—my balance wasn't so good. The power in the building was weird that night, and when I came down, I just grounded out as soon as I touched the metal railing with my hand. I couldn't let go. Once I got loose, I just fell back—I was out. I had burns all over my fingers. When Paul realized what had happened, he told the audience I

LORINDA SULLIVAN

(Left) Ace signs Dime's chest, and (right) the resulting tattoo

was having a problem. They all started chanting my name, and that kind of got me going again. It took at least 10 minutes for me to get back to feeling somewhat normal.

DARRELL What gauge picks and strings do you use?

FREHLEY Medium picks and Gibson .009 to .046 strings.

DARRELL What about amps?

FREHLEY I've been using Laney amps lately.

GW Where did you get the idea for the smoking guitar?

FREHLEY We got some smoke bombs when I was on the road with Kiss in the early days, and it occurred to me that if I put a bomb inside the casing of a Les Paul, drill a hole in it and let the fuse stick out so I can light it with a cigarette lighter, the smoke would have to go through the wire channel and come out. And I did that for three or four shows until I realized that I screwed up all the volume controls. [*laughs*] That led to me hooking up with an engineer and designing the one that I use now.

DARRELL Does it have a time limit, or will it smoke for as long as you want?

FREHLEY I use different sized smoke bombs for different venues. I make the bombs myself, and how big I'll make the bomb depends on the size of the room. I can tell how long it's gonna burn just by looking at it.

DARRELL I was listening to *Alive II* the other day, and your voice was definitely weaker in those days than it is today. Have you been working on it?

FREHLEY Well, I don't practice and I don't warm up before a show, but it helps that I've been singing a lot in the past six months or so. Your voice is like a muscle—when you sing a lot, it gets stronger. Three or four years ago I wouldn't have been able to sing "Detroit Rock City" for an encore—my voice just wasn't strong enough. But now I'm having more fun onstage because I can belt it out a little more.

DARRELL I've heard rumors that you used to lie on your back in the studio to hit the high notes. Do you still have to do that?

FREHLEY I didn't lie on my back to hit high notes—I did it because I was nervous and I didn't want anybody to see me sing. [*laughs*] I made Eddie Kramer lower the lights and I laid down so he couldn't see me through the glass, and that's how I sang my first lead vocal, which was "Shock Me."

DARRELL Using one word for each of you, describe yourself, Gene Simmons, Peter Criss and Paul Stanley.

FREHLEY I don't know—Spaceman, Monster, Catman and Poser. [*laughs*]

SABO Is it true that the reason you, Gene, Peter and Paul did your solo albums in 1978 was to keep the band together?

FREHLEY Well, we did need a break from each other. But if I hadn't done the solo album, I probably would have stayed in the band. When I got away from the rest of the band and did my solo album, I finally realized what I could do on my own. I found I was much more creative.

DARRELL What exactly were you doing when you crashed your DeLorean in 1983?

FREHLEY I was going 100 miles an hour against traffic on the Bronx River Parkway in New York.

DARRELL Were you loaded?

FREHLEY I was beyond loaded. [*laughs*]

DARRELL How hard were you hitting the booze back then?

FREHLEY Pretty hard. But today I don't need it—it's fucking great being sober.

DARRELL Snake and I both like to drink. Now that you've lived through having an alcohol problem, what advice can you give us?

FREHLEY It's really a personal decision. Some people can handle it, some people only drink on weekends—but when I was drinking, I wanted to drink every day. But I know that I can't do that anymore. Basically, I just couldn't handle the hangovers anymore, and I knew I'd end up killing myself. Plus, my daughter becomes a teenager this year, and how can I tell her not to drink or do drugs if I'm high all the time? You know, she was listening to my solo album for the first time the other day, and she keeps playing "Ozone" over and over again. [*laughs*] I feel a little weird about it because I talk about getting high in that song, but I'm also happy that she's finally discovering who her dad is and where he's been.

GW What about Paul and Gene? Is it true that they've never tried alcohol or drugs?

FREHLEY Paul used to drink wine occasionally, but not in excess. But to my knowledge, Gene never drank or smoked pot. I don't trust people who've never had a drink. [*laughs*]

SABO What was it like making the movie *Kiss Meets the Phantom of the Park*?

FREHLEY Actually, I really didn't enjoy it that much. A lot of that had to do with the shooting schedule because I was a night guy—I liked to hang out and go to clubs around L.A. at night—and we had something like an 8 A.M. makeup call. And since my hotel was about an hour from the set, I had to get up at like seven in the morning with a fucking hangover, go to the set and start putting on makeup at eight. By nine I'd walk on the set, and the director would go, "I think we're going to do close-ups of Gene today. We won't need you until after lunch, Ace." He did that to me a couple of times, and one day I just snapped and took off in a rented Mercedes.

DARRELL Do you see a Kiss reunion in the future?

FREHLEY That's really in the hands of Paul and Gene. They own the name and they'd have to propose it to me in the right way. And would I consider it? Yes. It could be a great thing. ■

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In 1990, on the *Cowboys from Hell* tour

JOE GIRON

Is heavy metal dead? Not if Dimebag Darrell has anything to say about it. By Brad Tolinski

THE ROUGH RIDER

DIMEBAG Darrell Abbott, Pantera's high priest of six-string destruction, is feeling ornery. His eyes narrow as he slowly picks up his metallic blue Dean guitar. Cradling it like a sawed-off shotgun, the self-proclaimed "cowboy from hell" begins to frown. It's obvious that he has something urgent on his mind.

"I grew up a heavy metal kid and we are a heavy metal band," he growls in a rapid-fire Texas twang. "I know it's not fashionable, but I'm proud to say that's what we are and that's what we do. It *kills* me when I see some metal band trying to pass themselves off as an 'alternative band.' Well, dude, they can join the pack, but we'll remain true to our roots while shit keeps twisting around us."

And twist it does.

While the rest of the rock world continues to be preoccupied with the next big Lollapaloser, Pantera has been steadily reinventing and reinvigorating heavy metal for the Nineties. By combining the rawest elements of thrash, Texas blues and hardcore, the band has created a new form of metal—one that is rhythmically aggressive, sophisticated in construction and, yes, even hip.

At the epicenter of Pantera's musical mosh pit is the band's larger-than-life guitarist, Dimebag Darrell. His trademark crimson goatee, custom guitar and colorful command of good ol' boy slang has made him a hero among hard rock fans. But his bone-rattling rhythm work, inventive soloing and distinctive, razor-sharp "Darrell tone" is what has made him a legend among a whole generation of guitarists searching for a new Edward Van Halen. And like Van Halen, the key to the Texan's large talent is his healthy disregard for rules and regulations.

"The worst advice I ever received from my dad was to play by the book," explains Darrell. "My old man used to flip out whenever I would try to branch out and do something different. Although he didn't do it on purpose, he really held me back in the beginning. He owned a recording studio in our hometown of Pantego, and if something was a little too hot on tape or was distorted, he'd say, 'Don't do that, Darrell—do it by the book.' My sound didn't develop until I started ignoring the recording manual.

"It's funny, because he still doesn't really understand what we do. When he heard 'Fucking Hostile' on *Vulgar Display of Power*, he absolutely freaked! He told me, 'Son, people are going to think somethin' is *wrong* with the record and take it back.' "

On Pantera's latest release, *Far Beyond Driven*, Darrell continues

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In 1985, at the Bronco Bowl in Dallas

to ignore his bookish dad's advice. In addition to his usual wicked rhythm and lead work, the guitarist has introduced a noisy, new industrial slant into his playing. By cleverly manipulating bursts of dissonant white-hot feedback on several tracks, he has added yet another startlingly abrasive dimension to his already distinctive approach. More surprising still is Darrell and his band's sensitive acoustic reading of Black Sabbath's psychedelic chestnut, "Planet Caravan."

In person Darrell is, in his own words, "a spazzer." Before our interview begins, he hyperactively bounces over to a battered guitar case that is held shut by three strips of heavy-duty duct tape. ("All the latches are rusted or broken from touring," he explains.) After rifling through its contents, he produces a pick that appears to have been hacked with a rusty pocket knife.

"Check the grooves," Darrell says, shoving the scarred plectrum in my direction. "I've also had my volume knob sliced up."

When asked why, he answers with a demented grin, "They're sweat-proof!"

And, like their owner, a little rough around the edges.

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GUITAR WORLD I understand that when you were a kid, your father was a musician, and that he owned a recording studio in Pantego, Texas, where you grew up. Did he have any impact on your decision to pick up the guitar?

DIMEBAG DARRELL Absolutely. My old man was a musician—that's what he did for a living. And like most fathers, occasionally he'd let me visit where he worked. So I started going to his recording studio and I really dug it.

GW Do you have any memories of those early visits?

DARRELL Sure. A Pantego radio station used to sponsor local talent, and the bands would cut tracks in my dad's studio. I'd always squeeze in there and try to check their shit out. When you're a little kid, you have nerve. I'd walk right up to whoever was recording and say, "Hey, dude, what's the lick of the week?" I'd be strappin' them dudes up, and getting them to show me their shit.

GW Did your dad encourage you to play guitar?

DARRELL Encourage me? No, I wouldn't say that. But the opportunity to become a musician was always there. For example, I can remember one birthday of mine where he said, "Son, you can either have a BMX bike or you can have *this*," and he pointed to a guitar. I ended up taking the bike, but he did plant a seed in my mind.

I think he might have been a little reluctant to push me into music because he had seen enough of the rock and roll lifestyle to know that it's probably not the best thing to pursue. It would be the same as saying, "Here, go sell your soul to the devil." It's not something you want for your son. You know that phrase, "Sold your soul to rock and roll"? It ain't full of shit, man! [*laughs*]

GW So when did you decide to sell your soul?

DARRELL When I discovered Ace Frehley and Black Sabbath, dude. I went back to my old man and asked if I could trade my bike back for the guitar. [*laughs*] Actually, I didn't ask him that, but if I was slick, that's what I would've done! I didn't get my first guitar until my next birthday. I was about 11, and he gave me a Les Paul copy and a Pignose amp.

Initially, I just used the guitar as a prop. I'd pose with it in front of a mirror in my Kiss makeup when I was skipping school. Then I figured out how to play the main riff to Deep Purple's "Smoke on the Water" on just the E string. Next, my old man showed me how to play barre chords, and that's when things started getting *really* heavy. But I think the turning point came when I discovered an Electro-Harmonix Big Muff Fuzz. Feedback! Distrortion! Dude, that was *all* she wrote.

GW Did you ever get to work in your father's studio?

DARRELL Yeah, he'd pay me 20 bucks here and there to do piano overdubs or punch-ins while he was trying to do his vocals. So I learned quite a bit at an early age about how a studio works.

However, my brother Vinnie is really the guy that followed in my old man's footsteps. He's a complete gadget hound and really knows his way around a studio. Vinnie, in fact, is partly responsible for my sound.

On our early demos, I was really frustrated with my recorded sound. I'd tell my dad, "Dude, I want more 'cut' on my guitar—I want more *treble*." And he'd say, "Now, son, you don't want that. It'll hurt your ears." But my dad just didn't understand. Then Vinnie started getting behind the boards. That's when things started to sound the way I wanted them to sound.

GW Could you use the studio any time you

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wanted to?

DARRELL Nope! No fuckin' way. And we never abused the privilege. The local dudes who knew that my dad owned a studio would say, "Ahh, dude is spoiled," and this and that. But we didn't abuse it at all. I'd always ask if we could use the studio first, and if our dad didn't want us there he would tell us, and that was that. But I definitely tried to get down there as often as I could. [*laughs*]

GW Did your dad have any good advice regarding the music business?

DARRELL Yeah: "Write your own music."

GW What's the worst advice he gave you?

DARRELL To play by the rules. To turn down the treble knob because it will hurt someone's ears. My old man used to flip out whenever I would try to branch out and do something different. Although he didn't do it on purpose, he really held me back in the beginning. If something was a little too hot on tape or was distorted, he'd say, "Don't do that, Darrell—do it by the book."

GW You mentioned that your father taught you your first barre chords. Did he show you anything else?

DARRELL I would go over to his house on weekends, bring a record of a tune that I wanted to learn, and he would show me how to play it. I think I took "Cocaine" over there the first time; not the drug, of course—the Eric Clapton tune. First he showed me a basic barre chord version, then he showed me other ways to approach it with different chord inversions. So I would get little bits of information from him like that.

I also learned how to pick things off of records from him. That was back when people still listened to records. [*laughs*] I'd watch how he tuned to records, and he'd say something like, "Son, these guys tune *way* down." And I'd ask him, "You mean there's a *standard* tuning?" I was completely clueless. He'd just help me put together the pieces. I watched how he did it and started doing it on my own at home.

GW So you never had any formal lessons?

DARRELL Naw. I tried one time. I was in a rut and I wasn't getting anywhere, so I thought I'd just go up the street and get a guitar lesson off this cat. He wrote down some weird scale and tried to explain how it worked. After we finished he said, "Now go on home, practice that scale, and show me how well you can play it next week." So I took it home, played around with it for a few minutes and said, "Fuck this, I just want to jam."

I respect people that can read tablature and all that shit, but I just don't even have the patience to read the newspaper. I'll read three or four lines and that's it. I'm a *spazzer*, you know?

GW When did your brother Vinnie start playing drums?

DARRELL That's a good story. One day Vinnie came home from school with a fuckin' tuba. My old man said, "Son, you won't be able to make a pretty penny playing that thing. Take it back right now and tell them that you're going to play drums!"

A year later, I tried to hop on Vinnie's kit and hang with him, but Vinnie just blew me away. Our story is almost identical to the Van Halen story. Both Eddie and Alex played drums, but Alex killed, so Eddie decided to pick up the guitar. It was the same in our case. Rigs [*Vinnie's nickname*] definitely dominated me on the kit, so I started playing guitar.

GW How did Vinnie influence you?

DARRELL Vinnie taught me a lot about timing. For example, I can remember one day we decided that we were going to try to learn "More Than a Feeling," by Boston. We started jamming on it right before we had to leave for school. We were already late when Vinnie pointed out that I had left out one chord—that I was coming out of one section before the beat had a chance to turn around. I'm like, "What are you talking about?" So he counted everything out for me and showed me where I was missing a chord. We went back and listened to the record and, sure enough, he was right.

It's always been like that. Vinnie is very knowledgeable. He was the one that paid attention in school! He learned all his drum rudiments.

GW That you and your brother worked closely together is easy to see. Your rhythm guitar playing, in particular, is very tight and percussive sounding—you guys almost sound like you're playing a form of heavy metal marching drum rudiments in unison at times. What's it like playing in a band with your brother?

DARRELL Great. We're more like best friends. I think we have a better relationship than most brothers because we're working for the same goal. In most families, one brother will be a doctor and the other will be a lawyer, or a street bum—however it works out. I don't even know how to put this without sounding wacky, but we don't have a "push/pull" relationship at all. It's just very natural; we don't fight and shit.

GW Was there ever any rivalry between you?

DARRELL A little bit, but not much. He always had the business sense and I had the street-level sense. We both respect our differences and, luckily, we're able to just kind of put the two together. But now that I think about it, he *did* kick my ass a few times when we were growing up. [*laughs*] All I can say is that I'm fortunate to have a brother that can rip on the drums like Vinnie Paul. I mean, it's hard enough to find someone that can just beat on the skins.

In 1994, on the *Far Beyond Driven* tour

GW What do you contribute to Pantera's songwriting process?

DARRELL Every song is different. There are no plans, no formulas. We know it's got to *jam*, and that's about it. When we started this album, I didn't have as many riffs written as I've had in the past, but I had a vision of what I wanted. I knew it was going to be one bad fucker—refreshing, new, and that's what it was.

GW How do you write your riffs?

DARRELL A couple of songs were actually

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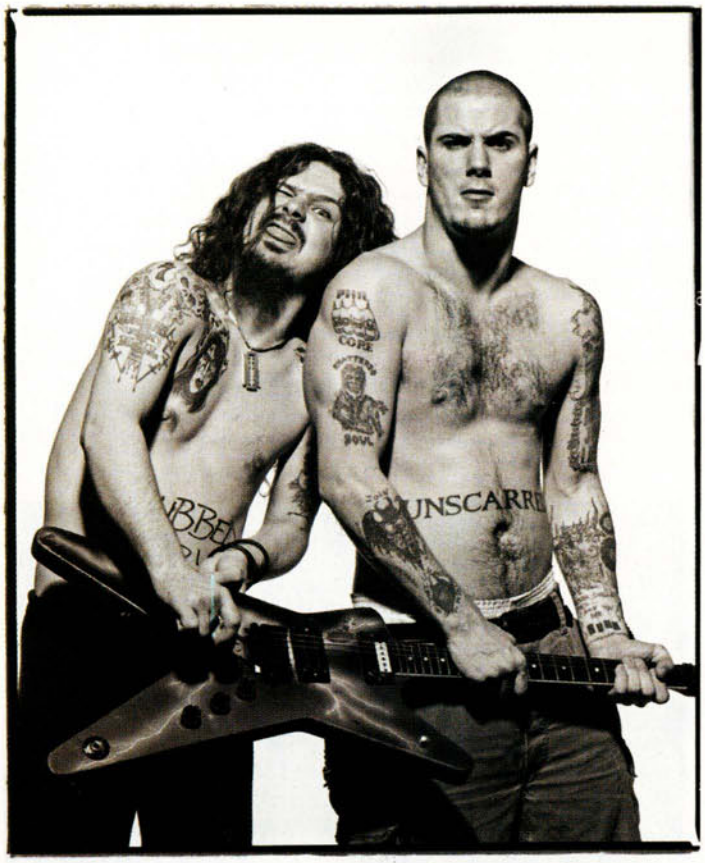


written in concert. If you improvise a riff and the crowd immediately reacts to it, you know you're on to something.

GW You rarely hear of a band that will take a chance on improvising new riffs onstage these days. Everyone seems so well rehearsed and conservative.

DARRELL Ah shit, you know us—the most dangerous band in heavy metal! Let me tell you a story. We wrote practically all of "25 Years," off the new album, in concert. One night, in front of a packed house, we just started jamming and came up with the main riff in the song. Phil was really getting into it and he started making suggestions while we were playing. At one point he told us to stop. So we stopped. And he said, "Dudes, go into a straight chug right there." This is in front of hundreds of people! We just put the crowd on hold for a few minutes while we put the song together. I don't think anybody minded, they just sat there and checked us out while we worked things through.

GW How is this album different for you?

DARRELL We've been getting into the band thing. I've been trying to look more at the big picture—trying to figure out what's appropriate for the tune. For example, we were working on this very aggressive song called "Slaughtered," and at first we decided that we were going to insert a slow, melodic lead guitar part in the middle of the tune. But while we were working on the slow section, everyone was just sipping on their beers and staying kind of quiet. Then I realized that the tune had lost its momentum and its power, so I said, "Fuck the lead." The big picture, man, that's where it's at.

GW "Five Minutes Alone" is another of the album's songs that features a pretty minimalist lead.

DARRELL In my *Guitar World* column, I'm always talking about getting on one note and holding it, feeling it. So one day I was out in my garage, just dicking around on my eight-track, trying to figure out what "Five Minutes Alone" needed. Since I was only going to take a short solo, I started asking myself, "Do I need to burn something real quick for the sake of burning?" "Never," was the answer. Then I thought, Why don't you take your own advice? So I hit that one note and it really felt good. At first I was going to hop off of it, but then I thought, No, the one note, dude. And I hung, and hung, and hung. Then I started bending the string up and down until it sounded like a siren, and that is all that song needed.

GW I noticed an experimental edge on the new album: "Good Friends and a Bottle of Pills" has an almost industrial feel. "Hard Lines, Sunken Cheeks" is epic in length and mood. And your cover of Black Sabbath's "Planet Caravan" even features bongos and acoustic guitars. Did you intentionally set out to broaden the band's vision?

DARRELL We never plan anything: we just let nature take its course. But if you ask me, we did broaden our vision on this album. Actually, when I presented a demo of "Hard Lines, Sunken Cheeks" to the band, I thought I'd get mixed reactions, at best. But everybody dug it, and Phil saw the possibilities right away.

Musicians tend to get bored playing the same thing over and over, so I think it's natural to experiment. On "Good Friends," for example, instead of playing a traditional solo, I just opened my guitar up all the way and let it feed back for effect.

GW That's a cool section, but it sounds like the feedback is being effected somehow.

DARRELL Good ears, dude. I discovered pure feedback wasn't quite enough, so I added a DigiTech Whammy Pedal to the equation, which helped produce a sound that was completely fucked up!

GW I hear the DigiTech Whammy Pedal on several other tracks. You used the pedal's harmonizer feature on the solo for "Strength Beyond Strength." How did you have it set?

DARRELL I don't really know! Like I said before, I don't really have any training in theory, so I just kept turning knobs until I found the most wicked sound. Actually, there are two guitars playing that lead. One is play-

"Initially, I just used the guitar as a prop. I'd pose with it in fron

ROSS HALFIN

ing the lead without effects, another guitar is doubling it with the Whammy Pedal, and both are going through one of those little 10-watt Marshall heads to produce what I call my "fry sound." It's the sound that I get on my eight-track demos.

GW Is that the Whammy again on "Becoming"?

DARRELL Yes, sir. I'm using it on the rhythm part. I depress it on the third beat of every other measure to produce what Phil calls the "step on the cat" effect. It's too bad that you noticed it was a Whammy Pedal, because we were going to tell people that we were abusing an animal to produce that sound—you know, "We were jumping on a cat, then we simply plugged a cord up its ass and threw a little EQ on it." That was one of the songs that started with Vinnie's incredible drum groove.

Because I used the Whammy Pedal on the rhythm part, I decided to use it on the lead as well. The only thing I had between my guitar and my amp was my Dunlop Wah and the Whammy, so like an idiot I decided to try and play my solo using both effects simultaneously. I figured it was going to sound horrible, but everyone started saying, "That's cool, dude, that's cool." So I kept it, and then I doubled it and it was done!

I know some of your readers are going to rag at me and say, "Aw, dude, anybody could've done that." But let me tell you, I'm the kind of dude that *would* do that. And on the record, not at "show and tell."

GW When I first heard "Becoming," I thought, Someone is actually coming up with some new sounds.

DARRELL Noises, dude! Tones and noises!

GW While we're on the subject of rude noises, what's going on at the beginning of "Good Friends and a Bottle of Pills"?

DARRELL I was standing next to Vinnie, who plays drums really hard, and I was slowly moving my volume knob to see how far I could go before the guitar started feeding back. I had my guitar running through an old MXR flanger, and my intention was to just make a little bit of racket in the beginning of the song. Just by chance, the pickup started picking up Vinnie's snare drum and it popped the gate open. So the drum is actually triggering the guitar, and that's what you hear.

GW Are you playing any chords?

DARRELL Naw, I'm just standing there drunk, fucking around with my volume knob. [*laughs*]

GW Let's talk about a solo where you do let your fingers fly. The double-tracked lead on "I'm Broken" sounds like an homage to Randy Rhoads.

DARRELL All right! You heard that? That's right on the money. People always ask me about my influences. I learned about double-tracking leads from Randy—especially the way he played them. He played them tight but loose, so they would flange just a little, and that's what I tried to do on "I'm Broken."

GW Was Randy important to you?

DARRELL Fuck, yes. If he was still around, there'd be no telling what that cat would be bustin' off. To me, Eddie Van Halen was heavy rock and roll, but Randy was heavy *metal*.

GW I know you're a fan of vintage effects pedals, like the MXR flanger. Where do you get them?

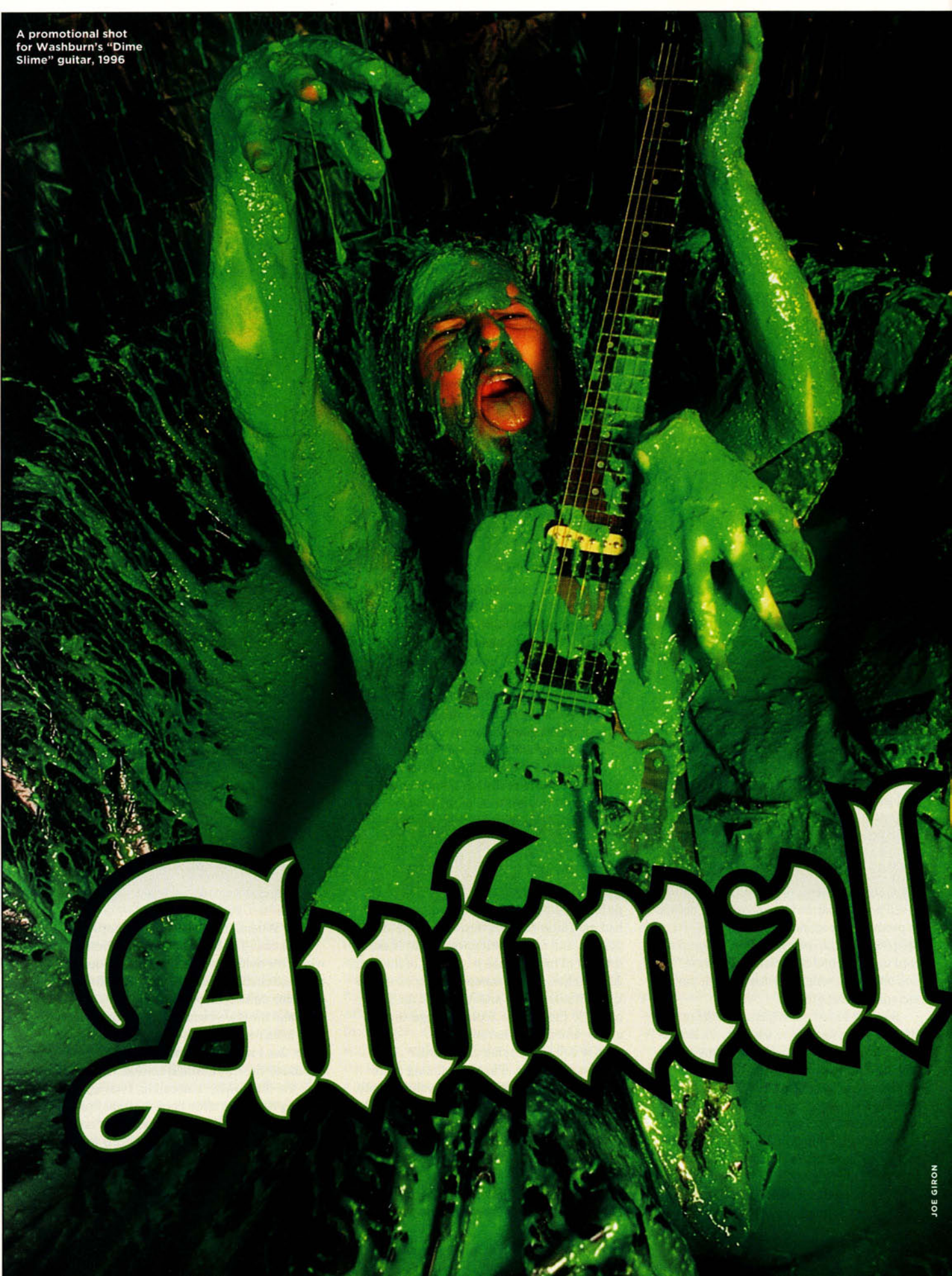
DARRELL Pawn shops, man.

GW Where are the best pawn shops?

DARRELL The best ones are anywhere where the owner doesn't know the value of his merchandise. One time I was checking out some guitars, amps and effects at a pawn shop and the store owner unintentionally gave me a defective chord. So I plugged it into an effect that I wanted and started kicking the box around so the chord would crackle. As soon as I got the store owner's attention, I started pretending it was the effects box that was broken. I started cursing and calling the effect a "no good piece of shit." He said, "It was working fine three weeks ago. We gave up 30 bucks for that thing." So I said, "Well, it can sit here and rot then. Nobody's gonna pay for this thing." In the end, the dude sold it to me for five bucks! ■

f a mirror in my Kiss makeup when I was skipping school."

ROSS HALFIN



A promotional shot for Washburn's "Dime Slime" guitar, 1996

JOE GIRON

House

Pantera holes up in Dimebag Darrell's beer-soaked home studio and emerges with The Great Southern Trendkill, its loudest, rowdiest album to date. BY NICK BOWCOTT

A MAN'S HOME MAY BE HIS CASTLE, but for Pantera's Dimebag Darrell, it's also a fully stocked rock and roll playground. Part crash pad, part recording studio, part wet bar, Sir Dime's palace is littered with Gold and Platinum records and a hard liquor collection that would make a Hooters bartender blush. A large Seagram's 7 display plaque hangs behind the television, a Coors Light keg sits in the living room, and Washburn Dimebag signature series guitars lurk, ready for action, in every room. There's even a cheap nylon-string acoustic in the bathroom.

"Yeah, nothing feels better than knowing that I can put a guitar in my hands at any time and rip—even when I'm taking a crap," laughs the purple-goateed cowboy from hell. "I guess you could just call me a shithouse poet!"

Located in a sedate Arlington, Texas, suburb, Darrell's home on the range is clearly a source of pride. And despite dorm-room atmosphere, the house represents the twentysomething Dimebag's first tentative step into (gasp!) adulthood.

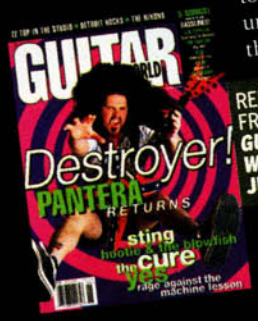
"I've always wanted a place to jam," he says. "So, when we had some time off after our last tour, I'd decided that I'd do myself right for a change. Instead of spending all my money on beer and tattoos, I thought I'd buy something that's worth a shit for once."

Decked out in an Ace Frehley T-shirt and baggy shorts, Dime leads me to a converted RV garage in his backyard. Everything but the vocals on Pantera's new album, *The Great Southern Trendkill*, were recorded here. (Vocalist Phil Anselmo tracked his parts in Trent Reznor's New Orleans studio.)

"It started off as a jam room," explains the guitarist as we stroll across the brown, unmanicured lawn toward the makeshift recording complex. "But then we decided to do our demos here, so we brought in some gear—three Tascam DA-88s and a little Mackie board. The demos were so tough and lethal sounding that we were like, 'Man! That's almost it, right there.' Then we got hold of an MCI500 console—the board we've used to record all our albums—and we were set. It's a full studio!

"At any time, we were looking at having to record in Dallas, which is 45 minutes from my place. And I've gotta tell you, bro, I wasn't into that idea at all. Y'know, you wake up, you get your dick hard, you jump in your hot rod. But by the time everybody's made it to the studio, somebody's hungry so you go out and get a bite to eat. That leaves you all tubbed up and unmotivated. So you sit around and watch the big screen TV, play pool and drink beer. I didn't want that to happen, so we just did it here."

As expected, Dime's studio has a dark, homey, practice-room vibe. The tiny control room is packed with state-of-the-art



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Ozzfest 2000

ROSS HALFIN

gear. But, ominously, in the middle of the floor there is an eerie chalk outline of a body. Was this the scene of a grisly murder? Did a recording engineer cross the line?

"Naw, that's just where I collapsed one night after a heavy session." Darrell laughs. "I'll sleep anywhere!"

After pointing out some of his favorite toys in the humongous pile of beat-up effects pedals he "dicked around" with while making the album, we walk back to the house and settle down in the game room. Darrell sticks a rough-mix tape of Pantera's eagerly anticipated fourth album into his stereo system. "I'm sorry that I don't have any final mixes yet," he grimaces as he hits "play" and cranks the volume. "I only finished recording the last of my lead shit yesterday."

As the music kicks in, Darrell pours each of us the first of many Black Tooth Grins we will imbibe during our talk. It is Pantera's official drink of choice, consisting of a healthy shot of Seagram's 7 and a tiny splash of Coke.

"Our fans know that we ain't gonna let them down and we haven't," he bellows over the music. After 11 tunes and as many shots later, all I can do is stagger and agree. Yes sir, once again, Pantera has delivered the goods.

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GUITAR WORLD Describe Pantera today and how the band has evolved since the release of *Cowboys from Hell* seven years ago.

DIMEBAG DARRELL Right off the bat I'd say that all of us are more in tune with ourselves and each other than ever before. We've been evolving as Pantera *the band*—we're not just another one of these groups where one or two guys are in the spotlight. We're a fuckin' band in the truest sense of the word. It takes all of us. We all go over each other's parts together and make sure that we think it's the shit. We give each other a flame—we rile each other up.

GW How would you describe *The Great Southern Trendkill* compared to your previous three major-label releases, *Cowboys from Hell*, *Vulgar Display of Power* and *Far Beyond Driven*?

DARRELL It's almost like a "best of," man. Some of the riffs on it date back to our *Cowboys from Hell* and *Vulgar Display* periods. Hell, a couple of ideas even go back to before we got signed. For example, when we were still playing small clubs, I used to play a 20-minute solo that consisted of everything from Eddie Van Halen's "Eruption" to Randy Rhoads' "Revelation (Mother Earth)"—plus whatever else I felt like throwing in. A regular part of my solo featured a long-assed, "sing-along" type lead section, which has ended up in a new song called "Floods."

GW Speaking of lead work, my only grumble about *Far Beyond Driven* was that it didn't feature enough guitar soloing.

DARRELL Well, there's definitely quite a few solos on this one! But beyond quantity,

I think that I'm developing more of my own identity, lead-wise. My solos are more focused. Some of 'em even have a melodic, theme-like vibe in places—like the one in "Floods." Also, I've gotten into doubling my leads, like Randy Rhoads used to do. I'm not panning them right and left in the mix: it's two right on top of each other. To a lot of people's ears it might sound like I'm using a chorus or a similar type of effect, but it's just me doubling my parts.

Yeah, there's definitely some guitar playing on this bitch, and once again man, there's a real *live vibe* in my rhythm work. If anybody wants to learn how to play these songs *right*, you can't just learn the main riffs and then merely repeat 'em, you've gotta listen real close to catch all the little techniques, slurs and bends that I put in there. I think it's the subleties that really add to the depth of our material, much more so than having some outrageous lead guitar jack-off in every damned song!

GW While there's definitely more leads on *Trendkill* than on its predecessor, there are still areas where most bands would throw in a solo, but where you opt to lock in tight with the rhythm section and drive the riff home.

DARRELL Hey, I love wailing out leads as much as the next guy, but, as I've already said, *only* if it complements the track. And sometimes, that means *not* taking a solo. I don't want to come off like I'm trying to take away from playing lead, though, 'cause I play fucking lead, man! I've worked hard on my technique, and it comes from the fucking heart, y'know. To me, though, playing what works best for the song is much more important than trying to impress other guitarists by jerking off all over the neck.

Sure, you can express yourself by stepping out as a lead player, but it's always truly something to see a live band jam *together* on a riff and hump it and ride it—it's a jam session and that's impressive right there, regardless of what type of music they're playing. And we do that kind of shit a lot. When we work a riff, it's not a lead break, it's a *band* break.

For example, there's a part in "War Nerve" that was originally gonna have a lead break over it, but we weren't happy with the section I was supposed to solo over. Then, while we were working on improving the part under the lead, we came up with a riff idea that kicked so hard we said, "Fuck the lead, let's ride on this instead—it'll kill people when we jam on it live!" Basically, provding it's a bad-assed part, you're not gonna miss having a lead there. Pantera's a machine, and when we all throw down on a wicked part it sounds real fucking tough.

GW Is there slide work going on during the title track's solo?

DARRELL Yeah. That's my favorite lead on the record. There's some nice stuff that shifts from speaker to speaker and, like you spotted, I even broke out a slide at the end, which was a completely spontaneous thing. I've done a little slide work on our music in the past to add some extra brassiness to a part, like on that riff in "Strength Beyond Strength," [*on* Far Beyond Driven] but I've never really tried to use one up on the higher register of the guitar until now.

GW What made you decide to do it?

DARRELL Riggs [*drummer Vinnie Paul, Dime's brother*] was cutting and producing my lead on "Trendkill," and toward the end he said, "Hey man, I could hear some slide in there." So, just for the hell of it, I cranked up the strings on my ax about half an inch off the neck, flipped it on the blues pickup, grabbed a slide and went for it. I totally winged it, but I'm a huge fan of Billy Gibbons, so I've heard enough slide work to know how it should go. Using a slide is totally outta control because the frets won't save your ass if you're not in tune and right on the money! I have nothing but intense respect for people who can really take that fucker and keep every note in pitch.

GW Your solo on "Drag the Waters" also caught my ear.

DARRELL Thanks. That lead's kinda like an old Van Halen thing where the band breaks to feature the solo. Actually, on this one I ended up keeping a lot of the original guide-track stuff I laid down while we were cutting the drums. It's funny, man, sometimes you record something that you plan on re-doing later, but then when you listen back to it you decide to keep it because you realize that it's gonna be real tough to beat! In other words, it's good enough. Hey man, like the saying goes, "If it ain't broke, don't fix it!"

GW You mentioned earlier that a lot of your rhythm work is spiced up with subtle little slurs and tricks. How tough is it for you to double a part when there's so much going on?

DARRELL It's just a question of kicking back and taking the time to double the part properly. Sometimes it may take a while, but it's definitely worth it. I always go for that live, honest feel when I'm going for that first rhythm track. I'll never hold back on a part just so it'll be easier for me to double it later on—to my ears it sounds sterile if you do that. I always want to get that initial track kicking and full of slurs, squeals and *feel*. I'll worry about doubling it later!

And how many rhythm tracks did you record per song on *Trendkill*?

DARRELL Just two. I used to try four, 12 or whatever. But less is definitely more, man. If you do too many it just gets cluttered up. The best thing to do is get two guitars doing a *tight* double and then turn the fuckers up!

GW As your music is so physical, I'd imagine that you record your parts

"I'd say that 97 percent of what I did on this album was done standing up. It just feels right that way. I mean, you don't go to war sitting down!"

JOE GIRON

Onstage at Pacific Coliseum in Vancouver on July 26, 2001

standing up.

DARRELL Yeah, I'd say that 97 percent of what I did on this album was done standing up. It just feels right that way. I mean, you don't go to war sitting down!

GW Do you record using headphones much?

DARRELL I don't mind 'em, but they can make you too particular sometimes, and they also get in the way if you're really fired up and going for it. I mean, it's difficult to throw down hard when you've got these big fuckin' cans on your head and a huge-assed cord dangling across your back! So, most of the time when we're recording, we use live floor monitors instead.

GW You've got a killer, brittle rhythm tone on this album. Have you changed your basic setup at all since the last record?

DARRELL Kinda. I ended up using the old, carpeted Randall RG-100 head I recorded *Cowboys from Hell* with.

GW What happened to the Randall Century 200s you've been playing through for the longest time?

DARRELL When we were jamming around and doing the demos I didn't bother to hook up my normal rig; I wanted something that would do the job. So, we dragged in a bunch of my old shit and set it up. In addition to my RG-100 stack, I used an old Furman PQ-3 parametric EQ, which has a different gain structure from the PQ-4s I've got in my main rack, my blue MXR six-band graphic EQ and a cheap little Boss Noise Gate. Then, when we did the demos, I was liking the way everything was sounding, so I thought, Don't fuck with it, there it is!

GW You've got a huge pile of effects boxes in the studio. Aside from the ones you've already mentioned, what other units did you use?

DARRELL I hooked up my MXR Flanger/Doubler every once in a while and I used an E-Bow for a real smooth, continual sustain on "10's." I also used one of those little Korg Pandora boxes for a weird, fluttering sound on a short passage in "10's" and a Lexicon Vortex for the shimmering, breathy tone on my theme-like lead in "The Underground in America."

I also used a Roland AP-2 Phase II pedal, a Korg AX30G, a DigiTech Whammy Pedal, of course!, a Boss CE1 Chorus with a bunch of old Electro-Harmonix shit—a Small Stone Phaser, an Electric Mistress Flanger/Filter Matrix, a Little Big Muff and a Soul Preacher Compressor/Sustainer. I also used a Korg G1 on the demos and some of that made it on the record. If I can't beat a part of the demo we'll just extract that small section and use it. The G1 is a bad-sounding little unit, man.

GW There's some wah on the record, too.

DARRELL Shit, I almost forgot about that! I used my Vox Wah on the earlier part of the recording and then Jimmy Dunlop sent me one of his rack-mount units [*Crybaby DCR-1SR*]. Man, that thing is incredible—you can literally get whatever you want out of it. I also really like the idea that you can run a bunch of Wah pedals all over the place onstage with it so you're not always tied to that one spot. The only uncool thing about it is that Rex will be dicking me off every night 'cause he'll be jumping on my pedals all the time!

GW I take it that your main axes on this record were your signature model Washburns.

DARRELL Definitely. I didn't even think of trying out "old faithful" [*his blue lightning-bolt Dean*]. That guitar is in a coffin right now! I'm real proud of how my Washburn guitars play and sound. I couldn't be more happy or hooked up better.

GW Your chops always seem razor sharp. Do you still practice a lot when you're not writing, recording or touring with the band?

DARRELL Yeah, I've always worked on my chops and shit. Nothing feels better than knowing that, no matter where you go, if a guitar is put in your hands then you're ready to rip. I'm never not playing the guitar. Every different type of guitar I pick up—electric, acoustic, 12-string—brings something different out of me. That's how "Suicide Note Pt. 1" was written. Washburn sent me a 12-string acoustic and all of a sudden there it

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"MTV ain't gonna make or break Pantera."

was—another influence and another piece of inspiration. I wrote that riff the very first time I pulled the 12-string out of its case.

GW Considering that Pantera is obviously a tight, family-type unit, did it bother you at all when Phil Anselmo went off and did the Down album and tour?

DARRELL No, not at all. Phil's a musical guy and he likes to stay busy. That's what he does, he jams all the time—just like me. Hey, when I'm not making records, touring, doing interviews or getting jacked-off in a four-hour photo shoot for a *Guitar World* cover, you'll find me jamming in my four-track room here at Camp Strapped or jamming with my friends. That's the fun we have, just staying musical and shit

GW Speaking of musical endeavors outside of Pantera, can we ever expect to see a solo Dimebag album?

DARRELL One of these days I should probably put out my own record and call it *Dimebag: The Original Four-Track King!* I was the first dude to buy a four-track that I know, and I've been abusing that fucker daily ever since I got it! I'd write a song about anything and everything that happened to me. If I got ripped off at the liquor store, I'd come home and record a song about it. If a close friend had something crazy going on in his life that he was tryin' to keep low-key so he wouldn't get busted—like cheating on his girlfriend or something—then, of course, I'd have to bust his chops by writing a song about it and then blowing it up in front of him *and* a crowd. [*laughs*]

I always take the thing on the road with me, and I've got a library of literally thousands and thousands of four-track tapes. Some of the stuff is hilarious to look back on 'cause they are pieces of my life that I've completely forgotten about but are stuck in stone on tape. If I ever did release a record of this shit, it would have to come with a booklet explaining what was going on and have a glossary in the back for all the fucking lingo! Joking aside, though, Pantera is it for me right now, and I'm looking forward to going out on tour again.

GW Despite its sales, *Far Beyond Driven* was pretty much ignored by radio and MTV. The chances are high that *The Great Southern Trendkill* will suffer the same fate. Does that bother you?

DARRELL Fuck no! We've been around and we will *be* around regardless of that shit. We're an honest band that just does what feels right to us and tries to do our best at everything we do. And hey, if you wanna play our music, then play it. If not, that's fine too. I was never let down by the fact that *Vulgar* wasn't played a lot on radio or on MTV. I thought we made some pretty good videos last time out, but fuck, MTV ain't gonna make or break Pantera.

GW Has the success of your previous albums put extra pressure on you?

Phil Anselmo (left) and Dimebag on the *Reinventing the Steel* tour

DARRELL It depends. It kinda comes and goes. To an extent it's almost up to me how much pressure I feel because I'm the type of dude that always expects more from myself all the time, anyway. I have a certain idea in my head of where this band is heading and for me to be satisfied I *have* to hit that mark. I guess that's where the real pressure is. It comes from within. So, it's up to me to screw my head on and get serious with myself and my music, because no one else is gonna do it for me. No one outside of this band is gonna come up with those bad-assed riffs, no one else is gonna do shit for us from a musical standpoint.

GW Do you pay much attention to what is going on around you in the Nineties rock world?

DARRELL Yes and no. I'm aware of what's going on around us musically, but it doesn't really concern me because it ain't gonna affect us in any way, shape or form. I'm into what I do and I know what's right. I don't know how to put it any other way, except to say that I feel confident that we can hold our own and move forward.

GW A lot of so-called "experts" have declared metal dead. As you've often described your music as metal, I take it you don't agree.

DARRELL Fuck no, man, it's definitely not dead, at least not for us. I know for a fact we can sell out a concert anywhere in the world right now and I know that we have diehard fans that know we ain't gonna let 'em down. Unfortunately, metal as a whole definitely ain't on top right now. I can remember when heavy metal was flamed up and boiling but it just comes down to the fact that there's not a bunch of bands putting out good shit right now. It's been a long time since something new has come out and blown me the fuck away, that's for sure.

GW What was the last thing you heard that blew you away?

DARRELL Old or new, man? I keep on going back to my old records and getting a nut on. Like *Go for What You Know* by Pat Travers—good God, that's the shit right there! That's what I'm into. A band that can get up and do it *live*. Pat Travers and Pat Thrall [*the two guitarists on the live LP*] complement each other perfectly on that album. And, of course, I still jam on my old Judas Priest and Van Halen records. I'm trying to think of the most recent thing that beat me down in the dirt. It was probably *Master of Puppets*.

GW And that album is a good 10 years old now!

DARRELL Like I said, man, there's just not enough ass-kickers out there tearing it up right now! But metal—or whatever the hell you wanna call it—ain't all used up. I don't know why everybody thinks they need to make their shit sound like somebody else's and follow what's currently considered cool. Try playing with some new ideas, dude. Go buy a new pedal or one of my guitars or something. [*laughs*] Get a new attitude on and get inspired. Fuck what's "hip," brother—*trendkill!* ■

MICK HUTSON / REDFERNS / RETNA LTD.

GUITAR WORLD'S JEFF GILBERT MAKES A BREAK FOR THE BORDER WITH PANTERA AND KISS.

TACO HELL

BY JEFF GILBERT

MEXICO CITY. It's six o'clock in the morning, and the temperature has already climbed to 80 degrees. I find myself part of a team of roadies, every one the size of a small building, unpacking several semi-trailer trucks crammed with rented speakers, billion-channel soundboards, 10-ton lighting rigs, dozens of guitars and enough drums to jump start Mardi Gras. Sweat is beginning to run down my back and torso like an overflowing toilet.

A nightmare? Nope. It's just my latest assignment dreamed up by those treacherous bastards at *Guitar World*. "It's simple," they told me. "Pantera is opening up for Kiss at Mexico City's Sports Palace and we want you to be there. You know, hang with the band and give us a feel of what it's like to travel with heavy metal's finest."

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MICHAEL SEXTON

Photo A

Photo B

It sounded like fun. What they didn't tell me was, in order to help defray expenses, the deal included volunteering my services with the road crew. One of my co-workers takes five to urinate—on my shoes. As I curse the entire *Guitar World* staff and their families, my thoughts are mercifully interrupted.

"How'd you expect me to do my damn job right if I don't have any beer?" a roadie complains loudly.

Priorities being what they are, the beer is quickly and systematically removed from cartons and packed in personalized ice chests. Bottle openers are brandished like switch blades. The sound of beer caps hitting the pavement is followed by a symphony of unrestrained belching, the sweet sounds of which reverberate in the darkened, cavernous arena.

Breakfast is served.

9:00 a.m.

>>> Everyone except the first-shift crew is sleeping off last night's performance. Despite being added to the bill at the last minute, Pantera turned in a muscular performance worthy of a headliner, rewarding their young Mexican fans with irreversible ear damage. Though most of this city's teeming millions are already hard at work, it'll be hours until the elevators in the plush, 40-story Presidente Inter-Continental Hotel are filled with groggy rock stars and bleary-eyed guitar techs whose clothes—which conveniently double as pajamas—reek of "Texas aftershave" (tequila and vomit).

11:00 a.m.

>>> Pantera sleeps. A group of teenagers wearing Kiss T-shirts and clutching pens have gathered just beyond the outdoor concierge station and set up an unblinking vigil. Obviously, they're not familiar with the slumber patterns of American rock stars. It will be a long wait.

1:00 p.m.

>>> Pantera still sleeps. The kids outside pass the time by singing "Rock and Roll All Nite." When this somehow segues into "Row, Row, Row Your Boat," a few of the waiting taxi drivers join in with gusto. The only thing missing is an Ace Frehley solo.

3:00 p.m.

>>> And still they sleep. A few "up at the crack of noon" drum techs bravely venture out into the sweltering heat in search of hangover food. Their efforts are rewarded when they discover that the local El McDonald's has an unlimited supply of greasy fries and Egg McBurros.

5:00 p.m.

>>> Pantera are just getting up. They finally come down to the lobby—their rumpled duds and conspicuous sunglasses proclaiming that everyone did, indeed, rock and roll all night. But their slow movements and pained expressions suggest that any attempt to "party ev-very day" is out of the question. Clearly, no one in Pantera is a morning person.

5:30 p.m.

>>> Like convicted murderers being transported to the state pen, Kiss is secretly escorted through a side door into heavily guarded vehicles. Pantera and crew, on the other hand, amble into promoter-provided family vans. There is little conversation, with everyone preferring to yawn and rub last night's whisky out of their eyes.

Talk in the van slowly turns to last night's alcoholic debauchery, evaluation of their own performance ("Man, I thought we did pretty good, considering that we weren't even advertised on the bill"), and, ultimately, to Kiss. Pantera, all of whose members are card-carrying sergeants in the Kiss Army, do little to hide their excitement over the chance to tour with their all-time favorite band—especially Dimebag Darrell.

"Dude, when we were first told that it might happen, I just freaked. I didn't even want to think about it and get my hopes up in case it fell through," says the guitarist. "And when our management finally confirmed it for real, I couldn't even sleep!"

Memories of watching Kiss (always from the front row) are recounted by the Panterans to the accompaniment of enthusiastic high fives, and the adrenaline begins to flow.

JEFFF GILBERT

Photo C

Photo D

"We're gonna kick some serious ass tonight, I'll tell you want," predicts Dimebag, barely able to sit still.

6:00 p.m.

>>> The van pulls into the arena grounds... and right into an improvised flea market filled with bootleg Kiss and Pantera merchandise—thousands upon thousands of spectacular T-shirts of every imaginable color, covered with the bands' logos and the likenesses of the individual members. (**photo A**) "These shirts look better than the ones our merchandise company makes," notes Vinnie Paul, Pantera's strongman drummer. He presses his face against the van window and drools over the striking designs.

That the life span of a typical bootleg T-shirt is usually three washes on gentle cycle, no bleach, disturbs exactly no one. The shirts are selling like burritos at an average of 80 pesos (10 bucks) a pop. The salesmen here have no "official" competition; there are no laws governing bootlegging in Mexico, so Kiss and Pantera don't even bother bringing merchandise to the shows.

6:15 p.m.

>>> Darrell, a wad of fresh pesos burning a hole in his pocket, says, "Dude, I wanna go out there and get me some shirts." Val—Pantera's intimidating bodyguard and seven-foot mascot—leads the way beyond the relative protection of the arena's chainlink fence. Darrell, Vinnie, a few production assistants and this *Guitar World* correspondent (valiantly battling a thunderous cae of Montezuma's Revenge) slowly wade into a sea of several hundred metal-starved maniacs.

Darrell, with his unmistakable hot-pink beard, is immediately mobbed. At first it's hard to tell whether he is being surrounded because he's a famous guitar hero, or because he is a Texan with a fistful of dollars.

Three very young, virginal Mexican girls approach Darrell, giggling and saying something that sounds like "He has a Chevy in his beard!" Not familiar with local colloquialisms, Darrell shrugs and heads for a wall covered with Kiss shirts.

"What do they mean by 'Chevy'?" I ask a kid who speaks English. "Not 'Chevy,' " he laughs. "They say he has a cherry beard—you know, all red."

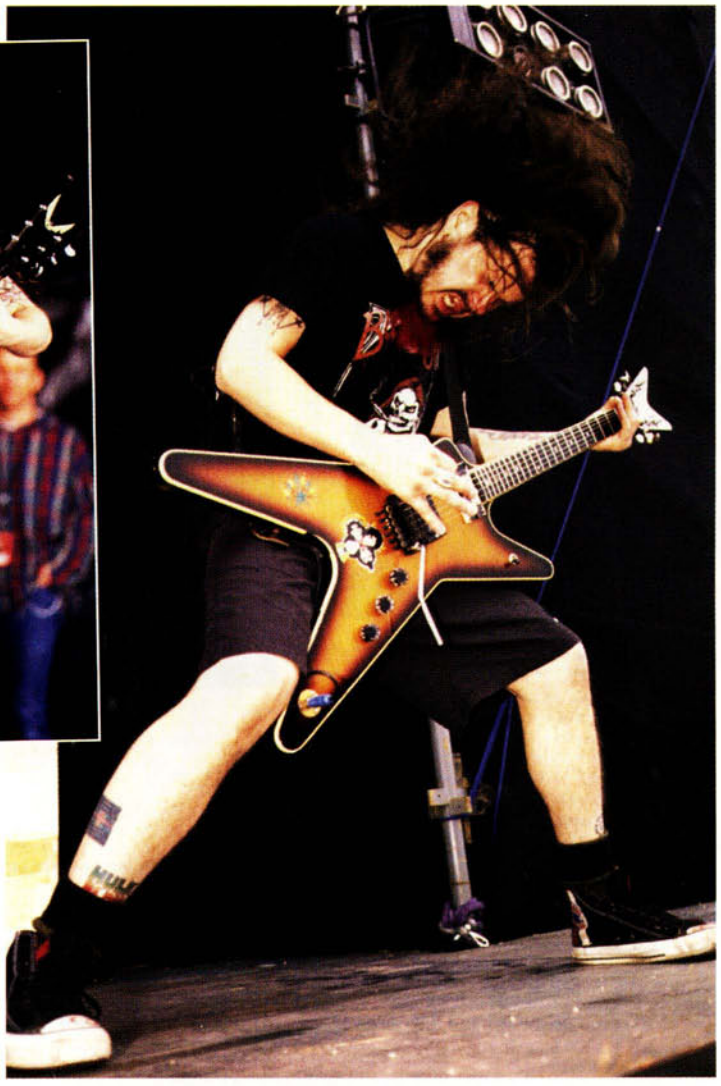
Val, whose giant arms resemble tank turrets, effectively keeps the rank and file away from everyone's facial hair as his boys do some sidewalk shopping. "How much for that shirt right there, the one with Gene on the front with the devil horns? Gimme two of those..." "What? You want 160 pesos for that hat? Fuck you, man..."

Darrell is on fire. Hundreds of bootleg Kiss and Pantera shirts are spread out on the ground as the merchants, possessed by the spirit of free enterprise, bark out their prices. Darrell—who's having a bit of trouble converting pesos to dollars in his mind—simply reaches into his pocket and stars pulling wads of money while grabbing as many hats, posters, Kiss clocks and shirts as he can carry. Finally out of cash, their arms sagging with their new wardrobes, Darrell and Vinnie follow the wide swath cut by Val's mountainous form back to the arena, a throng of fans swimming along like pilot fish. Darrell reaches into his pocket and tosses out a handful of Pantera guitar picks, creating a pile of fans battling each other like dogs for their prized souvenirs. Amazed, laughing, he tosses another handful of picks in the air. More scrambling, more dust flying, more heads banging. "It's like feeding barnyard chickens," chuckles a production assistant.

7:00 p.m.

>>> Pantera's dressing room is furnished with several couches, a chair or two and a table sagging with Crown Royal, Seagram's, beer and several thousand disposable cups. (**photo B**) Darrell walks in with his arms straining with Kiss shirts, taking care not to crease his prized find: a glossy Kiss/Pantera tour poster. "This is so fuckin' cool," he gushes, holding it up for all to worship. (**photo C**) Someone calls for a celebration. Styrofoam cups are lined up like firing squad targets, and Darrell, the band's self-appointed bartender, expertly fills seven cups with whiskey and a splash of Coca-Cola. "These are called 'Black Tooths,' " he grins, handing the potent drinks to everyone in the room. A group cheer and down the hatch,

JEFFF GILBERT



cups piling up on the floor like so many Mexicans scrambling for picks. A Pantera tradition of sorts, this drinking ritual is frequently repeated throughout the night—and well into the next morning.

7:15 p.m.

>>> Forty-five minutes until Pantera take the stage. Gene Simmons, a baseball cap on his massive head and a blue denim shirt draping his considerable torso, pokes his head into the dressing room for a quick greeting before being distracted by a stunning young girl wearing a rubber band for pants out in the hall. Ace Frehley wanders by moments later. "Hey, Ace, you gonna watch us play?" asks Darrell. "I'm depressed," Ace frowns. "I'll be putting on my makeup when you guys are onstage."

"That's okay," offers Darrell, unquestionably the most rabid Ace Frehley fan in the entire Southern hemisphere. "We'll be down front watching you!" Ace smiles, bids a mumbled "Okayseeyalater," and meanders down the hall, his knees bent together just like they are onstage.

"Ace Fuckin' Frehley, man!" Another toast is called for. More drinks. "Dude, we're almost out of whiskey," says Darrell to road manager Guy Sykes. A ghetto blaster turned up beyond the point of distortion blares out Biohazard and Black Sabbath, rallying the band's energy. Everyone begins to pace in anticipation of the show. Singer Phil Anselmo, already a caged animal, positions himself on the floor and proceeds to knock out a rapid series of sit-ups. Each Panteran takes a turn at stretching and loosening up, with Val assisting by realigning everyone's neck and back cartilage with bone-shifting brute force. (**photo D**) So physically demanding is Pantera's gut-ripping metal that the members require chiropractic treatment before and after each performance.

More drinks. Darrell pours faster. They listen to one last song before taking the stage—Thin Lizzy's shredding "Thunder & Lightning." Hunching over, Rex shoulders his bass, his deep-set eyes bloodshot but focused. Vinnie pounds on an overturned garbage can. Darrell straps on his Washburn and plays along to limber up his fingers, singing a metal karaoke.

"Like thunder and lightning, goddamn it's so exciting..."

Guy Sykes announces, "It's show time."

Pantera is ready to eat rocks and shit asphalt.

8:00 p.m.

>>> The house lights go down and a hungry roar shakes the building. Phil grabs the mic and greets Mexico with a guttural growl that would have members of Obituary soiling their death metal diapers. Pantera erupts into "A New Level," and for the next hour chaos reigns over the Sports Palace. Gargantuan riffs fly like teeth in a Tex-Mex barroom brawl.

A blinding splash of light reveals that nearly every other person in the audience is wearing Kiss makeup. It's a safe wager that after tonight there will be hundreds of new Pantera fans showing up with Chevy beards. Phil blows a well-placed gob of snot 30 feet into the crowd. His elegant gesture is met with the kind of approval usually reserved for acts of great heroism, and there's a wild scramble for the phlegmish souvenir.

"Like thunder and lightning, goddamn it's so exciting..."

9:00 p.m.

>>> After the show, Darrell corners me and asks the inevitable. "So, what'd you think?"

"I've *seen* Pantera numerous times," I respond seriously. "But this is the first time I've *felt* Pantera."

Darrell smiles. "Feels good, doesn't it?" Well, that depends—if you don't mind having the mooring pins that hold your lungs in place blown out of their sockets, yes, it feels *good*. Pantera retire to their dressing room—alone. "Give 'em a little while," advises Sykes diplomatically.

Needing a moment or two myself to find what was left of my brain, I wander off to pester Kiss. Sykes, who's been with Darrell and co. since their 1988 album *Power Metal*, disappears into their room carrying four more bottles of whisky. It won't take long for Pantera to recover.

9:15 p.m.

>>> Kiss' dressing room door is open a crack and Gene and Ace can be seen putting on their rock regalia. Paul Stanley, wearing a shower cap to keep his hair from getting in the way of his paint job, puts the final touches on the famous black star over his right eye. Peter Criss is sitting on a couch whacking his leg with drumsticks. Business as usual for the hottest band in the land. It may be just another show to Kiss, but for nearly all of the still-screaming kids out front who weren't even born when Kiss removed their makeup with the release of *Lick It Up*, it's the event of a lifetime. Ticket prices per show are, by American standards, low: 156 pesos ($12.50) for the nosebleed seats and 546 pesos ($43.75) for the floor—sitting, standing, or face down. The average wage in Mexico is

MICK HUTSON/REDFERNS/RETNA LTD.

anywhere from 20 to 50 pesos a day ($3.50 to $8.50), which means that a lot of people just spend a week's wage to see Kiss.

9:30 p.m.

>>> With cannons blazing, Kiss hit the stage. With drinks in hand, Pantera rush out and edge themselves intot he front row, much to the delight of the crowd. Darrell, high-fiving everyone around him, settles into air-guitaring along with Ace. Rex, Vinnie and Phil stay closer to the side of the stage but rage no less joyously.

Pantera and the crowd—the same crowd they just finished immolating—gradually bond and become one. Together they do their damnedest to get Gene to acknowledge them from the stage. The God of Thunder, however, cannot be distracted from a buxom blonde shaking her fine body in the third row.

11:15 p.m.

>>> Kiss build to a final crescendo. Peter croons "Beth," the second of three encores, triggering a loud ovation from the delirious crowd. But it was the danceable "I Was Made for Lovin' You," played earlier in the show, that scored a direct hit with this city where disco never really died. The show ends with Kiss wrapping things up with "Rock and Roll All Nite" amid a Fourth of July display of fireworks, near-miss explosions and the retooled lyric *"you drive us wild, we'll drive you lo-co!"* Darrell spills his drink.

The musicians who still have their hearing and the use of their limbs return to the dressing room. "Now it's time to do some *serious* drinkin'," smiles Darrell, and everyone jams into the vans heading back to the hotel. The night finally cools down, but livers are just getting warmed up.

12:30 a.m.

>>> Mexico's Hard Rock Cafe is not unlike any of the other Hard Rock Cafes around the world, the only real difference being that there's a giant album cover of Paul McCartney and Wings' *London Town* hanging above the fireplace instead of in it.

An autographed bass guitar donated by Sting that is mounted on a wall right next to the kitchen is badly marred, a victim of the swinging doors that bash into it every time a steaming burger it hustled out to a waiting table. Though the employees speak little English, they all recognize the international "drinky drinky" motion and quickly fetch platters of Coronas and shots of Jack Daniel's and tequila for our table. The party goes into overdrive when Darrell, seeking to emulate his rock idols, swallows a mouthful of rum, lights a napkin, and blows a near-perfect "Gene flame" in the crowded room, spattering Linda McCartney's face with alcohol and singeing some Wings memorabilia in the process.

2:00 a.m.

>>> Gene and Ace stroll into the packed restaurant, nearly causing a riot. Gene, spotting the same gorgeous girl he leered at from the stage all night long, corners the lass. All eyes humbly watch the master go to work.

"Ace, dude—pull up a chair," invites Darrell. Frehley seats himself between Darrell and this *Guitar World* correspondent, who is busy trying to keep from hurling up the several gallons of whiskey, tequilla and beer he's recently consumed. The smell of smoldering nachos and chicken wings wafting up from the table is helping things along nicely.

2:30 a.m.

>>> Dozens of locals crowd around the glass doors, no doubt impressed with their first glimpse of live, drunk rock stars up close and personal. Waiters are sweating to keep up with Darrell's orders. *"Hey, man, another round...get on it, son!"* In a toxic alcoholic haze, I end up staring at the back of Ace Frehley's head as he talks shop with Darrell.

The back of Ace's head is no different from anyone else's head, except that it's *Ace's head*. And where Ace goes, so does his head, presumably. There are so many things I want to ask the back of Ace's head, but my lips feel like two pieces of bologna slapping together. Rex, sharing my plight, just shrugs and drinks another shot. Ace, a confirmed teetotaler, gulps down glass after glass of ginger ale (*"It's time to leave and get another quart..."*) and spoons his way through several strawberry sundaes.

If I didn't know any better, I'd swear Ace—his speech slurred, his eyes half closed—was getting drunk on ice cream. "Hey, Ace—how do you get that tone on the intro to 'King of the Night Time World'?" asks Darrell.

3:15 a.m.

>>> The restaurant manager enters the room bearing gifts—denim Hard Rock Cafe jackets, leather vests and T-shirts for all. Ace tries on several coats until he finds one that fits. Menus and cocktail napkins are passed around for autographs. Seizing the moment, Darrell corrals Ace into posing for a photo with him. "In case you haven't seen it in a while..." Darrell lifts his shirt to reveal a colorful tattoo of Ace Frehley on his chest. Visibly impressed, Ace smiles and wipes some ice cream from his face.

"Hey, Gene—man, you guys rocked tonight!" gushes Darrell as everyone prepares to leave. Gene smiles, leans over, and kisses Darrell on the forehead. That's about as much as Gene will get tonight: the young girl he'd been hitting on for the past several hours had to leave; she has to get up early for junior high school tomorrow.

4:30 a.m.

>>> The restaurant has been closed for hours, but Pantera keeps ordering more drinks. Only when the bartender brings the tab does everyone decide to pack it in for the night. The bill comes to a whopping 4,100 pesos, and those who are able to stand without assistance make for the door without paying. Sykes hands a giant wad of currency to the waiter.

The kid looks like someone just kicked his pet burro. For all the high-rolling, Pantera and Kiss have stiffed him for a tip. *Guitar World* to the rescue. "Here," I say, offering every bit of cash left in my pocket. The waiter gives me a funny look and walks away, no doubt unable to express his thanks for the handsome $6 gratuity. ■

Dimebag at his home in Arlington, Texas, in October 2004

CHAD LEE

Vulgar Display of Chops

THE BEST OF PANTERA: A LESSON FROM HELL WITH DIMEBAG DARRELL

By Nick Bowcott

FOR THE FOURTH consecutive year, Pantera's Dimebag Darrell has been voted "Best Hard Rock/Metal Guitarist" in *Guitar World*'s Readers' Poll. In celebration of his landslide victory, we have decided to take a close look at Dimebag's best work in Pantera. Our tour guide for this crash course in brutality? The man with the purple goatee, himself, of course! Our mission? To see what makes him pick…

"Goddamn, what a trip, man!" whoops Dimebag on hearing the news of his triumph. "Getting this award again is a pretty fucking big deal, and it feels good. Thanks a million to all the dudes and dudettes who voted for me! I'm definitely flattered 'cause I never expect this kinda thing to happen. I mean, I don't even think about this kinda shit. A lot of people in this business only do things to try to get noticed, but I've always just done what I do 'cause it's me. To be honest, I don't really know how to react to this because I know a bunch of guitarists who can play their asses off, and I think a lot more of their playing than I do of my own! I guess that if you're into the kinda shit that we jam on—and I know it's not for everybody—when you look back at what we've done, you realize that we haven't let a single person down from what we taught 'em to believe in about Pantera in the first place."

And who are these players Dime feels are more deserving of your votes than he? "The usual suspects, y'know: Blues Saraceno, Ace Frehley, Pat Travers, Randy Rhoads and, above all, Edward Van Halen."

Dime's definition of a well-rounded player

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At the Warfield Theatre in San Francisco on April 28, 1994

is interesting: "Well, dude, I could put it a million different ways, and here's just one of 'em," he offers. "I like to cover all the bases, and first base would definitely have to be the riffs—in my book, if you don't have a riff, you don't have a song! Second base for guitar players is probably playing solos. Third base is the 'noise factor.' Then, when you hit home, you've got all three of 'em and you put a little more into it, too—a little feedback and a little of whatever else comes out, too… let it all through, man!"

Bearing Dime's baseball analogy in mind, let's examine some of Pantera's finest six-string moments, as seen through the eyes of the guitar world's reigning Best Hard Rock/Metal Guitarist…

FIRST BASE: RIFFS 'R' US

"Well-balanced players rip on rhythm as well as leads," says Dime. "As far as I'm concerned, it's no good being able to wail out smokin' leads if your rhythm chops hug! I grew up jamming with Vinnie, and he definitely taught me the importance of timing and playing tight, which, along with some great chops, is what rhythm playing is all about.

"In a way, I'm kind of a percussionist when it comes to picking because a lot of my rhythm patterns are almost like drum patterns. For example, take the riff just before the verse of 'A New Level' [*Vulgar Display of Power*] (see **FIGURE 1**), a hard-driving power groove based on just one note. I actually came up with the idea for this riff by beating on one of those little crystal glasses with some chopsticks at Benihana! Most rock riffs are made recognizable by their rhythm and melody, and the fact that **FIGURE 1** is immediately recognizable as "A New Level" demonstrates how important timing and rhythm are.

Indeed, a healthy number of Pantera riffs are tight, syncopated grooves. Another good example is the intro to "Psycho Holiday" (see **FIGURE 2**), from *Cowboys from Hell*. "Once again, only one note [*F*] is being hit, but you know exactly what the song is 'cause of the rhythmic pattern being pounded out," Dime points out. At CD counter 0:11, the "Psycho Holiday" riff develops into **FIGURE 3**. The power groove pattern moves up a whole step to G as Dime adds diads (two-note chords) on the eighth-note upbeat of beat two of each bar ("two-*and*"). Notice how these diads descend chromatically.

CHROMATIC MAN

"I use chromatic shit a lot in my songwriting," says Dime. "I dig chromatic passages 'cause they can add mood and aggression to a riff. A good example of a riff that is heavily based on chromatic thinking is the main part of the intro to 'A New Level' " (see **FIGURE 4**). This excerpt is also a good example of another weapon in Dime's heavy armory: drop-D tuning (low to high: D A D G B E).

GOING DOWN?

"This tuning sounds heavier than regular tuning because your low E string is tuned down to D," Dime says. "Another big advantage of drop-D is that you can play root/fifth power chords with just one finger, which means you can slam harder when you're playing live. Also, if you play things you'd normally play in regular tuning on a guitar tuned to drop-D, you might accidentally come up with some cool-and unusual-sounding riffs. That's kinda how I wrote the second intro riff to "Medicine Man" [*Cowboys from Hell*] [*see **FIGURE 5***], which I came up with while dicking around with a fingering pattern I knew worked in normal tuning." (See **FIGURE 6**.)

For added crush potential, Dime often tunes all six of his strings down a whole step (low to high: D G C F A D). To help compensate for the extra slack that results from detuning the strings this way, Dime beefs up the gauges of his three low strings. When playing in standard or drop-D tuning, he uses the following string gauges (high to low):

"IN MY BOOK, IF YOU DON'T HAVE A RIFF, YOU DON'T HAVE A SONG."

JAY BLAKESBERG

.009, .011, .016, .026, .036 and .046. When he's down a whole step, though, he uses .028, .038 and .050 for strings 4, 5 and 6, respectively. "Along with sounding heavy, one of the cool things about this tuning is that your guitar feels totally different," Dime enthuses. "The strings are loose and spongy, so you can do some big-assed bends and get some wide vibrato shit happening, too."

HELL BENT

Speaking of string bending, that's something Dime often does to spice up a riff, like the one at the beginning of "Walk" (*Vulgar*) (see **FIGURE 7**). "Using string bends instead of just playing regular, unbent notes can definitely help give certain riffs a cooler, heavier edge," he asserts. Another great example of a riff that relies heavily on string bending is the main motif in "10's" (*The Great Southern Trendkill*), illustrated in **FIGURE 8**. Playing the bent note in unison with the open string of the same pitch helps give the riff its eerie, unsettling vibe. This is because the two notes will be slightly out of tune with each other and "rub" against each other, creating a natural chorusing effect. Notice also the use of an even lower transposed tuning here, the Tony Iommi–approved, down-a-minor-third tuning (low to high: C# F# B E G# C#). Heavy indeed!

SLIDE IT IN!

Another riff enhancer Dime has mastered is the practice of sliding notes and chords with his fretting fingers. A perfect example of this technique in action can be found in the chorus of "Slaughtered" (*Far Beyond Driven*) (see **FIGURE 9**). "Seasick is what that riff is!" Dime laughs. "Because of the long chord slides it uses, it kinda reminds me of the second intro riff to 'Mouth for War' [*Vulgar Display of Power*], except that one is completely smooth and timed out. The 'Slaughtered' riff drags and then catches up—I purposely made the slides up the neck faster than the ones going down, 'cause doing that gives the riff the lurching, seasick vibe I just mentioned. In fact, the only strict timing the riff has is the muted, low E-string chug that starts it off each time around. Listen to the CD to cop the exact way it should be played."

STRIKING THE RIGHT (POWER) CHORD

Like most metal masters, Darrell relies heavily on root/fifth power chords (and their perfect fourth inversions). Sometimes, however, the guitarist uses root/major-third and root/minor-third diad shapes (see **FIGURES 10-13**) to great effect, as well. "Both sound cool with a ton of gain," says Dime. "I've been into these two 'power chord' ideas for a while." How did he discover them? "One day I was dicking around, playing some single-note shit, and I wondered what it would sound like if I played harmony with myself by adding a third to each note on the next higher string."

Another diad Dime occasionally employs is the root/flat-fifth pairing (see **FIGURE 14**). He uses this satanic-sounding sonority to add frantic tension to the intro to the sixth track on *Vulgar*, "Rise." The tritone (two notes three whole-steps—or six frets—apart, such as E and Bb) is a "schitzed-out interval that can add tension and heaviness to a riff," says Dime. "As 'Rise' proves, when you play a distorted power chord made up of these two notes (see **FIGURE 14**), the results can be crushing.

"When it comes to using these diads, I don't follow any rules—I just go with the ones that sound best," adds the guitarist. "It's always worth spending that extra second to decide if a minor third works better than a major third, or to try substituting a diminished fifth for a perfect fifth to really stretch shit out! For the demonic stuff, the minor wins every time, but I still always run through my options before I go with it. Sometimes it's cool to play major and minor third diads back-to-back, or a minor third followed by a regular root/fifth power chord—whatever. Don't be afraid to experiment and listen! Check shit out! You never know, a major or minor third power chord here and there might make one of your riffs more trick'd."

A good example of the minor third diad in action can be found in the chorus of "This Love" (*Vulgar*), while the riff that occurs at 0:24 of "Regular People (Conceit)" (*Vulgar*) uses the major third.

THE CALM BEFORE THE STORM

Although the vast majority of Dime's offerings are heavier than hell, he definitely has a mellower side, as indicated by the live

NOTE: Dime's guitar is tuned down approximately one quarter step to begin with (as is Rex's bass). To play along with the recordings, tune all strings slightly flat.

FIGURE 1 "A New Level" (0:37)
drop-D tuning (low to high: D A D G B E)

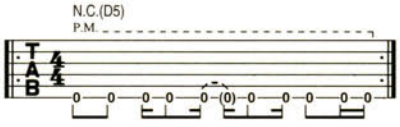


FIGURE 2 "Psycho Holiday" (0:02)
(standard tuning)
Swing 16ths Feel

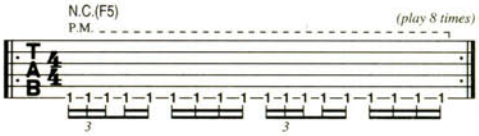


FIGURE 3 "Psycho Holiday" (0:11)

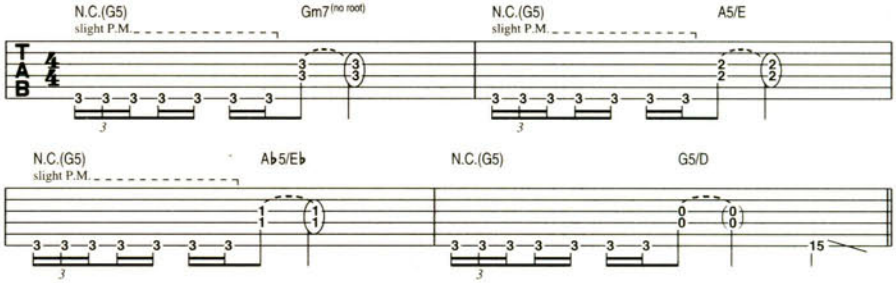


FIGURE 4 "A New Level" (0:03)
drop-D tuning (low to high: D A D G B E)

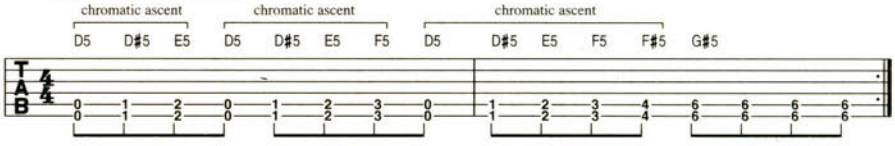


FIGURE 5 "Medicine Man" (0:25)
drop-D tuning (low to high: D A D G B E)

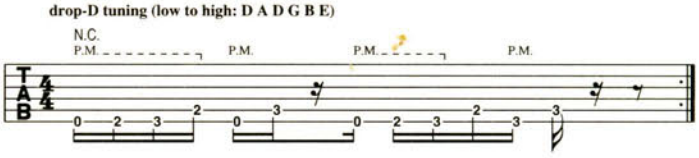
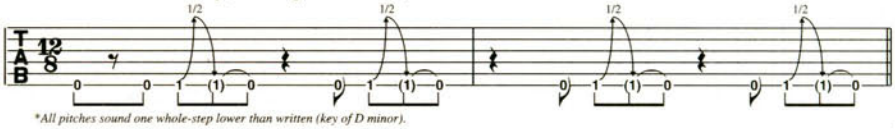


FIGURE 6 fretboard shape used for Fig. 5

FIGURE 7 "Walk" (0:00)
***Tune down one whole-step (low to high: D G C F A D).**



**All pitches sound one whole-step lower than written (key of D minor).*

favorites, "This Love" and "Cemetery Gates" (*Cowboys*). Another great instance where Pantera uses a mellow, clean verse figure to lull listeners into a false sense of security before launching a brutal, overdriven chorus riff is "Shedding Skin" (*Far Beyond Driven*), shown here in **FIGURE 15.**

As you'll quickly discover, the part isn't nearly as tough to play as it may at first seem. "Usually, the hardest-sounding riffs are simple," Dime explains. "All I'm doing for the most part is holding down one chord shape [*Em9*] and moving it up a fret [*Cadd#2/E*] and down a fret [*Bbm6add#11/E*] from its starting position [*second fret*]. Dick with shit and, if it sounds cool, go with it. That's all I did here. It's simple, but this doesn't make me think any less of a riff if my ears like it and it moves me!"

HELL'S BELLS

As illustrated in the last bar of **FIGURE 15**, natural harmonics (N.H.) are another device Darrell occasionally employs to add extra color and dimension to his riffs. He doesn't limit himself to the obvious ones at the 12th, seventh, fifth and fourth frets, either: "Some of my favorite harmonics are located *between* frets," the guitarist says. "There are two really cool ones between the second and third frets that I use all the time." The two natural harmonics in question lie approximately one quarter and three-quarters of the distance between the second and third frets. Dime uses these and other natural harmonics to play the intro to "Heresy" (*Cowboys*), as shown in **FIGURE 16**. These two natural harmonics are pretty hard to find, so dial in a mondo distortion sound—"gain helps harmonics happen"—and also make sure to use your lead (bridge) pickup. "The best way to see that you're playing this right is to listen to the record real carefully and find the exact spot where all the harmonics are," offers the Texas ax-murderer. "Use your ears and your eyes, man—look and listen!"

SECOND BASE: LEADS 'N' LICKS
SQUEAL LIKE A PIG!

Among Dimebag's signature techniques is his brilliant use of the whammy bar and natural harmonics to create what he calls "harmonic squeals" or "screams." The outro to "Cemetery Gates" is a prime example of this technique. At CD count 6:20, the guitarist plays the harmonic on the G string at the fourth fret and uses his bar to skillfully mimic the melody of vocalist Philip Anselmo's high-pitched scream (see **FIGURE 17**). "To make harmonics scream like this," says Dime, "I dump my Floyd Rose real quick, hit a harmonic with my left hand while the strings are still flapping and then use the bar to pull it up to the pitch I wanna hit."

Though this may sound like a complex maneuver at first, it's actually not that tough once you've gotten used to it—providing you've got a locking vibrato bar system (a non-locking one would definitely go out of tune if subjected to this kind of abuse!) and also have your bridge "floating" so you can "yank the bar up as well as push it down."

Ozzfest 2000: Onstage at the Gorge in Seattle on August 24

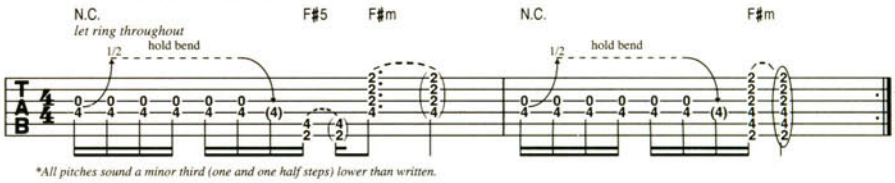
ASHLEY MAILE / ALL ACTION / RETNA LTD.

STRETCH YOURSELF

Two other classic "Dimebagisms" are "wide-assed, left-hand finger stretches" and symmetrical fretboard-shape runs. "When I first started out, one of my biggest influences was Eddie Van Halen," says Dime. "The stuff he did on the first two Van Halen albums was so aggressive and ballsy sounding…it still gives me chills! Anyway, I kept seeing photos of Eddie doing big-assed left-hand stretches, and that inspired me to start dicking around with some wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. I definitely advise you to use your pinkie—I use mine all the time, and on stretch licks you gotta have it in there. Using it definitely opens up the neck some more, so why limit yourself? Don't be one of those people who says: 'Oh, my pinkie's weak, so I ain't gonna use it.' It's there, so

FIGURE 8 "10's" (0:00)

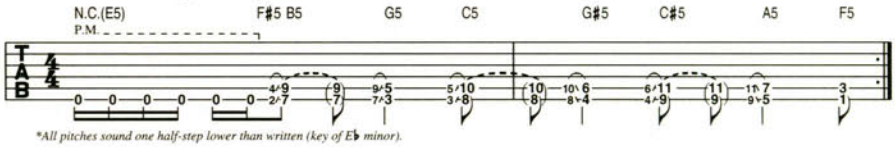
***Tune down a minor third (low to high: C♯ F♯ B E G♯ C♯).**



**All pitches sound a minor third (one and one half steps) lower than written.*

FIGURE 9 "Slaughtered" (0:18)

***Tune down one half-step (low to high: E♭ A♭ E♭ G♭ B♭ E♭).**



**All pitches sound one half-step lower than written (key of E♭ minor).*

FIGURE 10
major third diad w/root on 6th string

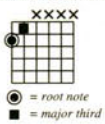


FIGURE 11
major third diad w/root on 5th string

FIGURE 12
minor third diad w/root on 6th string

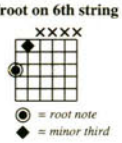


FIGURE 13
minor third diad w/root on 5th string

FIGURE 14 diminished fifth (tritone) diad w/root on 6th string

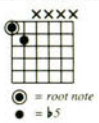
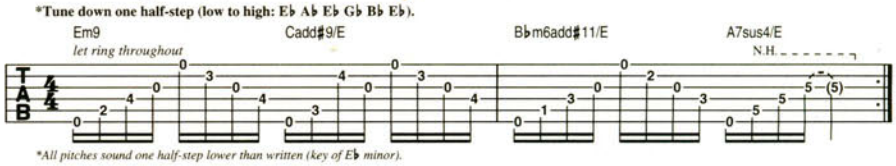


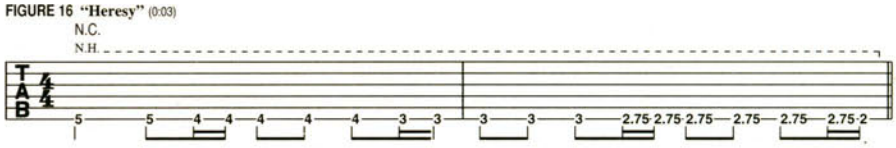
FIGURE 15 "Shedding Skin" (0:26)

***Tune down one half-step (low to high: E♭ A♭ E♭ G♭ B♭ E♭).**



**All pitches sound one half-step lower than written (key of E♭ minor).*

FIGURE 16 "Heresy" (0:03)



why not use the fucker?"

A good example of a wide-stretch run that uses a symmetrical fretboard shape occurs in bars 5 and 6 of Dime's solo in "Cowboys from Hell" (*Cowboys*) (see **FIGURE 18**). "I was messing around with a wide-stretch lick on my low E string [*labeled "initial lick" in* ***FIGURE 18***] and figured: Hey, let's see what happens if I take this pattern right across the neck and end it on the high E string? It sounded cool as shit when I tried it, so I used it in my 'Cowboys' lead. I have no fuckin' clue what's happening, in terms of scales: to me it's just a ripping E minor run that works! I'm always experimenting with new note ideas because, in my style, there are no rules."

THIRD BASE: THE NOISE FACTOR

WHAMMY PEDAL MANIA

When it comes to making bizarre noises with his ax, Dimebag Darrell is, if not the king, a great prince. Besides his skill at using his killer harmonic squeal technique to "crank those sons-of-bitches so high that dogs'll be barking," he is also a bona fide expert when it comes to DigiTech Whammy Pedal abuse. **FIGURE 19** is perhaps the most well-known Whammy Pedal-fueled riff known to metal man and beast, the main motif to "Becoming" (*Far Beyond Driven*). "I have my Whammy Pedal set on two-octaves-up to get that sound," says Dime. "When it was recorded, I just remember Phil going, 'make noise!' So I pulled that screech out of the pedal. It sounded fresh, noisy and controlled. Everybody went, 'Fuck, yeah!' What I do is quickly push the pedal down on the second beat of each bar of the riff. I'm not hitting any harmonics to make the squeal happen, either. When you try it, just move the pedal exactly the way the riff sounds. You may think, Oh man, that's all he's doing? But just remember, simple can be lethal."

And how does Dime perform this riff live, when he spends much of his time running around the stage like a man possessed? "The key is to have a bad-assed guitar tech like Grady [*Champion*] and let him work the Whammy Pedal back there for you. That riff smokes, man, and there's no way I could just stand still onstage in one place while I play it." Other examples of Whammy Pedal–induced mayhem include the insanity that is the "Becoming" solo and the main riff to "Suicide Note Pt. II" (*Trendkill*).

TOOL TIME

Being an inventive sort of a guy, Dime will try almost anything to add some extra dimension to a song—like employing a power tool during the "off-the-wall shit" that occurs between 3:14 and 3:17 in "Suicide Note Pt. II." "That song has me going off on a completely erratic lead. The noise you hear is just me kicking on a Dremel right next to the pickup—it kinda sounds like a power surge. In case you don't know, a Dremel is a small, powerful drill—the itty bitty kind you can attach all these different bits to. You can even route a guitar with one."

GOOD FRIENDS AND A CAN OF COORS LIGHT

The unsettling "Good Friends and a Bottle of Pills" (*Far Beyond Driven*), features some of the sickest sounds ever to be squeezed out of a six-string instrument: "When we were cutting the demo for this song I was standing by Vinnie with my guitar volume up and my noise gate just tight enough to keep me quiet," Dime recalls. "But my pickups are really microphonic and sensitive, so whenever he hit his snare drum, it would open the gate and let all the racket and shit come through my amp.

"When it came to cutting the song for the album, I stood in the exact same place, but the gate wouldn't react the same way no matter what I did, and it just didn't sound as cool! So we went back and took those noises from the demo. I was real loose on the demo, and some of those noises are me just dicking around and scraping a Coors Light beer can across the strings. Maybe that's what was wrong when we went back to cut it—I didn't have the same amount of beer in my can!" ■

FIGURE 17 "Cemetary Gates" (6:20)

FIGURE 18 "Cowboys From Hell" (2:35)

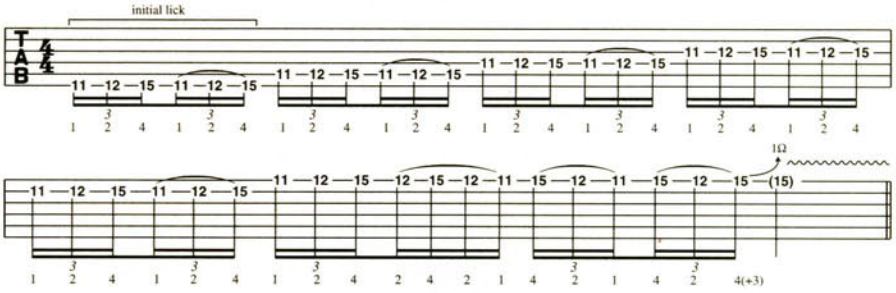
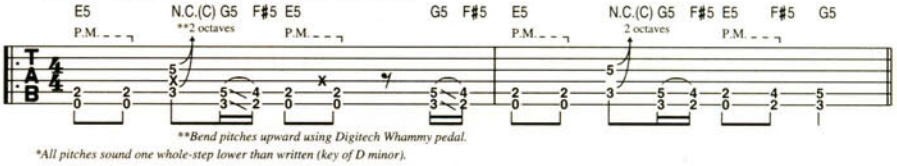


FIGURE 19 "Becoming" (0:04)

***Tune down one whole-step (low to high: D G C F A D).**



***Bend pitches upward using Digitech Whammy pedal.*

**All pitches sound one whole-step lower than written (key of D minor).*

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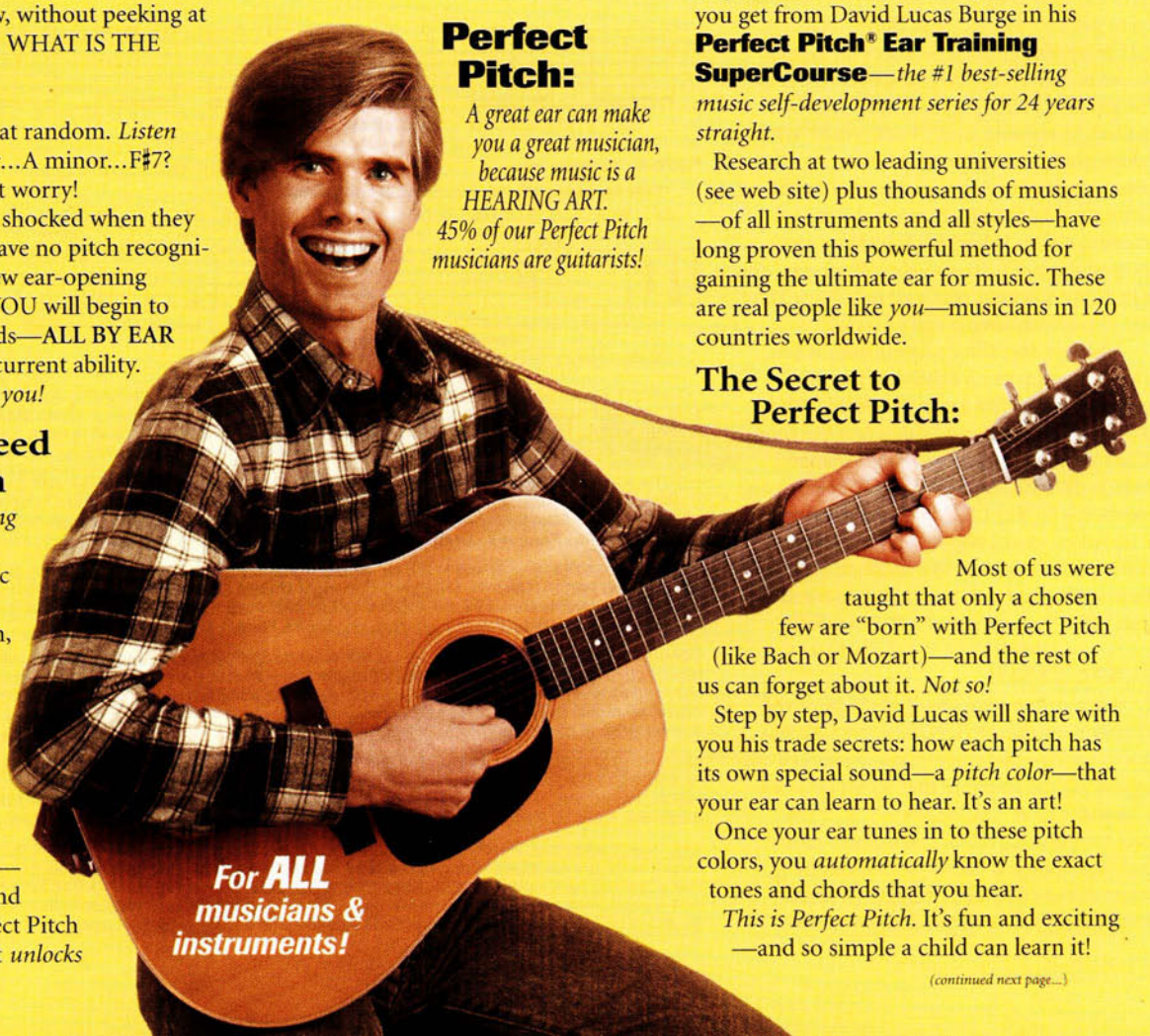

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(continued next page...)

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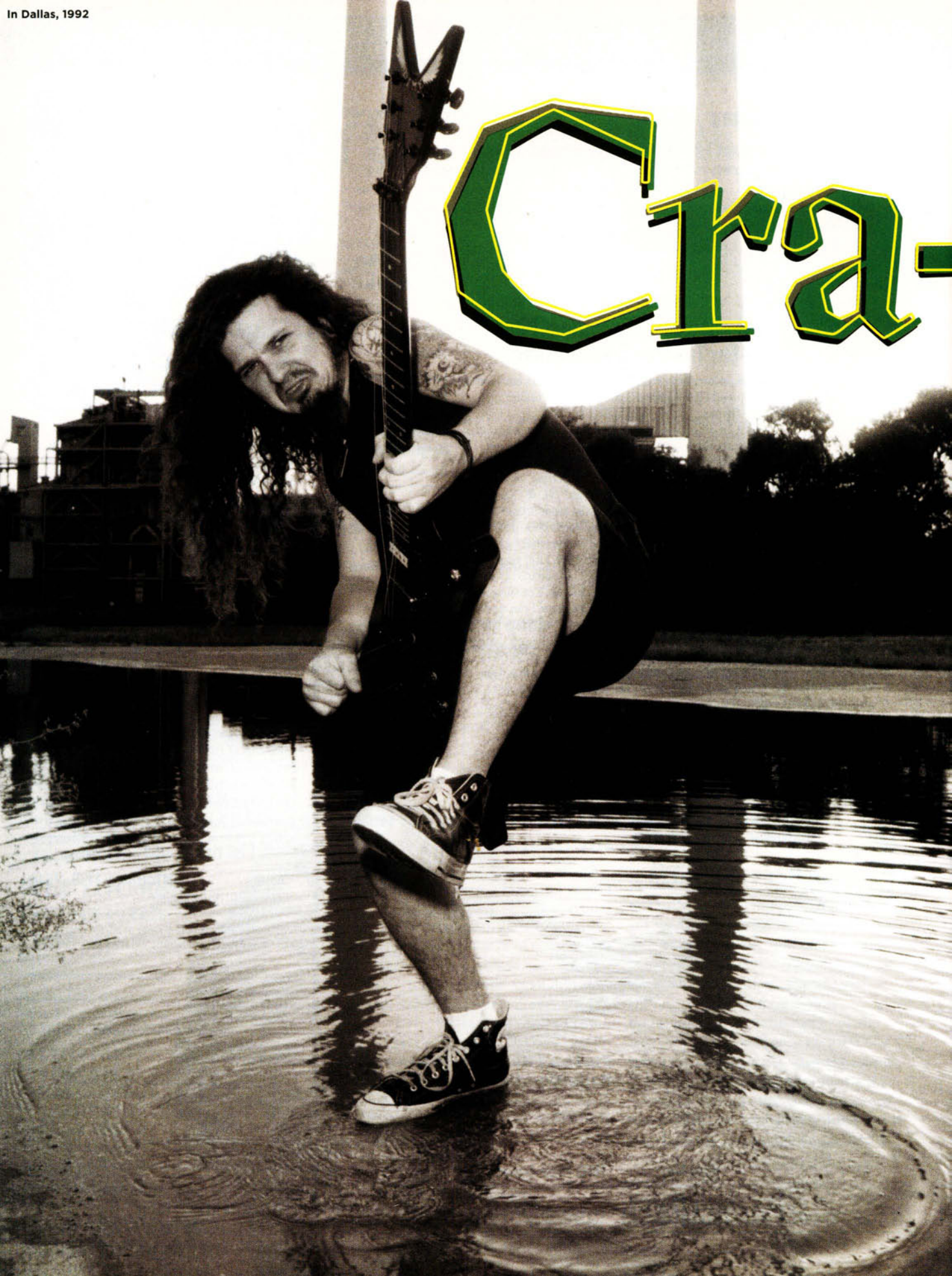


In Dallas, 1992

-Z-Boy

To celebrate the release of Pantera's first new album in four years, Guitar World hustles down to Texas and talks with Dimebag Darrell. After a night of booze, broads and badass rock, this is what we remember.

BY CHRIS GILL

JAMES BLAND

"Come on, dude!"

shouts Dimebag Darrell. "We've got steaks to eat, booze to drink, and tits to see."

For the last hour Dimebag has been hanging in a Hilton suite, answering a continuous barrage of questions about Pantera's new album, *Reinventing the Steel*. It's been four long years since Pantera's last studio effort and there has been a lot of catching up to do, but it's a Saturday night, *Guitar World* is in town, and new adventures are waiting to be had.

In what seems like only seconds later, we're speeding down a freeway on the outskirts of Dallas in a swank SUV, heading toward Dimebag's pad. Dime pulls out a freshly mastered CD of songs from the new album, pops it in the player and cranks up the volume. Although he did a pretty good job of describing the intensity of the tunes earlier in the evening, his commentary can't compare with the sensation of listening to the album at 120 dB while cruising at 100 m.p.h.

A four-year hiatus can be dangerous for many bands, but Pantera fans can rest assured that the band has not mellowed with age—they haven't done anything foolish like cut off their hair or discover the "genius" of Andrew Lloyd Weber. Although the definition of metal has changed in Pantera's absence, the band is back to show everyone how a heavy rock record is supposed to sound. "We're the full-meal deal," says Dimebag. "This album is fresh and updated, but it's still us. It's full of fuckin' lead guitar playing, lead singing, drumming up the ass, bass lines that walk and move you, and songs, man, songs. We're reinventing the steel."

REPRINTED FROM ***GUITAR WORLD,*** **MAY 2000**

By the time we pull into the Bat Cave–like secret entrance to Dime's

Dime with Zakk Wylde in Houston, August 2004

digs, our brains and bodies have been numbed by songs like "Hellbound," "Goddamn Electric" and "Yesterday Don't Mean Shit." Inside the house, Dimebag gives the CD a second spin, and it sounds even more ominous on his home system. The low end of Rex's bass and Vinnie Paul's machine-gun drums rumble like a sonic boom, Phil Anselmo's screaming vocals sound menacing and energized, and Dimebag's guitar wails, chunks and roars. *Reinventing the Steel* is the first studio album that the Pantera boys have produced on their own, but even without their longtime producer Terry Date behind the desk, they've managed to outdo themselves.

The beer is poured, the steaks are served, and now it's time for more entertainment. Anyone familiar with Pantera's long-form videos knows that Dime is pretty handy with a camcorder. It is in fact rumored that his rowdy backstage footage of the band had a profound influence on Steven Speilberg's bloody battle scenes in *Saving Private Ryan*. But little prepared us for the guitarist's self-produced and directed opus, *Y2Gaines*.

As Dimebag pops the video into his VCR he explains that "*Y2Gaines* is a moving story about a father who searches for milk for his baby boy, Clim." The father is played by a striking fellow with unusually green teeth, and Clim is a plastic doll that sports a crude hand-painted goatee. As you might guess, the boy and his pappy have no trouble finding any number of ladies, who are more than ready, willing and able to deliver the milk.

After the movie reaches its climax (several, actually), we're back on the road and headed toward the Clubhouse, a classy and comfortable gentlemen's club owned by Dimebag and his brother, Vinnie Paul. Having "invested" a substantial amount of their hard-earned income at various Dallas strip bars in between tours and while making albums, they realized it would probably be cheaper if they bought one of their own before taking their break. The Clubhouse is a classy, comfortable lounge filled to the brim with Dallas debutantes gone wrong. Besides the requisite catwalk, there's a "secret" shower room where patrons can hose down the girls with fluorescent paint.

Settling into a plush, overstuffed chair, your intrepid and intoxicated reporter commissions a three-girl lap dance only to realize that he has just two bucks in his wallet. But before the lap dance turns into a slap dance, Dimebag comes to the rescue with a wad of $20 bills, and once again life is good.

With all of Dimebag's extra-curricular activities, one would assume that the band just kicked back and took it easy during their down time, but anyone familiar with Pantera knows that the word "easy" doesn't apply to them. Over the last four years they have gone out on several tours, played opening gigs for Black Sabbath and Kiss, and released a live album. They've recorded songs for the *Detroit Rock City* and *Heavy Metal 2000* soundtracks, composed a theme song for the Dallas Stars hockey team, and collaborated on an album with David Allan Coe, the country outlaw legend who penned "Take This Job and Shove It." And the band relaxes as hard as it plays: Dimebag mentions that he's gone through three La-Z-Boy recliners over the last four years.

"My last La-Z-Boy got ragged and busted up from us getting all drunk, turning on loud music and pile-driving into each other," says Dimebag.

"I'll hang out with whoever, wherever and whenever, and probably drink them under the table, if I can. If I can't then I'll have them drive me home."

CHAD LEE

"I just replaced it a few weeks ago with the deluxe model that has the vibrating back massager in it. You've got to have that comfort rig after your belly is full of cow and cold beer and you want to watch some *Y2Gaines*."

But now that *Reinventing the Steel* is completed, Dime won't have much time to wear out his newest chair. The band takes off for Europe immediately after the album comes out, then they'll return to the States this summer to play Ozzfest. After that, they're touring Japan, and the live action will probably continue well into next year. "We're ready to get on the road," says Dimebag. "Everybody's got the itch. This record is geared for live performance. We're sitting on the best record we've ever written, and I can't wait to play these tunes in front of some rabid, hungry fans."

✶ ✶ ✶ ✶ ✶

GUITAR WORLD Why did Pantera take the last four years off?

DIMEBAG DARRELL Let me go all the way back. Way before we got a record deal, we were playing clubs seven nights a week, three one-hour sets a night. Then we got the record deal, and we took off on the road and stayed out. On the *Cowboys from Hell* tour we were driving around in an RV, fuckin' ragged out. If you've seen our first home video you have an idea what that was like. Then we went right into making *Vulgar Display of Power* and doing another tour. It's been bam, bam, bam—non-stop. Most bands don't make it past two albums and tours, if that. We pulled it off, and everybody's been happy and cool, but we got to the point where we knew it was time to take a break. So we took a fuckin' break. But we started working on the new record last summer, and we've been kickin' ass ever since. That's where our heart's at, that's where we belong, and here it comes. And here we go. Off the recliner!

GW What did you do during your down time?

DARRELL I met the great country-punk western legend David Allan Coe. What we are to heavy metal rock and roll, he is to country and western. I was just going to see him play, but I met up with that cat and ended up shooting the shit with him for two hours backstage. I've come to find out everybody loves ol' David Allan Coe, even people like Kid Rock. I had a copy of our third home video on me, and I gave it to him, saying, "Hey man. You probably ain't heard of us. That doesn't matter. Here is what we do. We're pretty much in the same boat. We're both rebels."

We ended up talking about all the stuff we had in common. He called me up a day later and said, "Hey, Dime. It's David Allan Coe. I'm gambling, and I just hit $50,000 on a slot machine. I want you to play on my new record." David had a week off, so I invited him to fly in and stay at my house. We started cutting shit, putting together this crossover project called "David Allan Coe and the Cowboys from Hell." It's a rebel-meets-rebel kind of thing. We've finished eight songs and we have two more to record. That took the whole summer, because we were mostly partying and hanging out.

Collaborating with a country and western legend like him is cool. I love the idea that he's an outlaw and sticks up for people like Kid Rock and Pantera. He opens his show playing Pantera songs and shit like that. Sometimes he goes into medleys of our tunes. He's always up there talking about hanging out with Dimebag, getting drunk. He reads more rock and roll magazines and owns more rock records than most kids I know. He's on top of it.

GW Are we going to hear you do some chicken pickin' on that record?

DARRELL It's got quite a bit of Southern twang on it. But there are some pretty cool heavy metal moments on it, too. There's quite a bit of bluesiness too. And there's some Bob Seger–type rock and roll. It's a wide spectrum. It's good party music. It's crazy how many country and western people love hard rock and how many rockers get off on David Allan Coe outlaw shit. We'll be talking to these kids, and they'll say, "Ah, dude. I saw you at the Coe show." It's not alien to them at all.

GW Speaking of outlaws, have you been listening to any of the new metal bands and did they have impact on how you recorded *Reinventing the Steel*?

DARRELL We've watched what's gone on around us, and we've been like a steel rod in the center of it all.

All these different forms of music have come along that are cool, but the worse thing we could do is go, "Oh, wow! Maybe we'd better get a little piece of that." The next thing you'd know is the record company would applaud us, and we'd start becoming something we weren't. What would that do to the fans who are sitting there rock-hard waiting on the next piece of goods to come their way?

So we looked at that and said, "Up yours,

Dimebag's Guitarist Survival Tips

from Guitar World's February 2001 issue

1 Have a positive outlook. A lot of bands whine about the road and how tough it is. Fuck all that. With the right outlook, you can learn to entertain yourself and entertain each other so you can enjoy doing what you're doing. There's obviously gonna be highs and lows, and the trick to it is to be able to maintain composure and stay high even when you're in the lows. That way when you hit the highs it'll be twice as killer.

2 You've got to have booze! Booze is the healer and booze is the feeler. Whenever you're getting into rock and roll mode, nothing kicks it in better than a couple of shots of whisky and a cold beer. It kinda takes some of the distractions away and helps bring things into focus. You know the difference between listening to a record sober and listening to it after having a couple—it's immaculate...it's goddamned electric. So you've definitely got to have booze to survive. And, before I forget, the occasional, green "behavioral modification device" is also a necessity every now and again!

3 On the same note: when you wake up and you've got a gig to play but you're still half drunk and hurtin' big-time, you're gonna be dehydrated. The best thing to re-hydrate yourself isn't Gatorade—it's Pedialyte, the stuff they give to kids when they're shitting in their britches! So, get yourself some Pedialyte, get yourself some water and then go for the cheap Mexican food. That's a survival trick that'll get you back on the right track.

4 When you're on the road, you've got to have your four-track—or some kind of recording device to jam on and have a good time. That way, you can work on new riffs, or write a cheap song about some jacked-off experience that just happened to you—something everybody can catch a nut on the next day.

5 Always have a collection of your favorite CDs with you. Music drives you. It wakes you up, it gets you pumping. And, at the end of the day, the correct tune will chill you down.

MATTHEW SALACUSE

fucker. This is who we are, and this is what gets our blood boiling." We realized that we were one of the only bands that stuck to our guns, so we decided to go ahead and kill this fucker dead three times over. And we did.

If you are honest and stay true to what you believe in, you can't fuckin' lose. I'm still the same cat I always was. I don't get all caught up in that rock star shit. I don't sit at home. I go out. I'll hang out with whoever, wherever and whenever, and probably drink them under the table, if I can. If I can't, then I'll have them drive me home. If you get a hold of something and that's your angle and what you're shooting for, don't bend. Watch and it will pan out. Put your money in the stock market, and don't move it because if you fuck with it you're going to lose. Don't try to get too much. Just take what you've got and let it be what it is. [*sings*] Let it be! Let it be!

Pantera in Phoenix, summer 2001

GW Why are there just 10 songs on the album?

DARRELL Do you really think you're getting more when you buy a CD with 17 songs on it? Kids think that, but they're kids. They don't know any better at this point. They ain't getting Black Sabbath. They ain't getting Led Zeppelin. They're getting what they're getting—a bunch of the same type of stuff through the whole CD. This album is only 10 songs, but they're all good. It's not 29, 17 or 15 songs, with just two good songs on it. We're old school. We cut the fat off of everything. There ain't one ounce of fat on this record. It's 10 solid ass kickers. It was hard for us to pick the opener because there are 10 killer songs. I don't have to boast my own band up because it will speak for itself, but we're damn proud of it.

GW Every Pantera record is available on vinyl. Did you use a side one/side two approach when sequencing songs for this album?

DARRELL We'll always think of our albums as records. I've still got a turntable and all my old Deep Purple records. But I don't scratch 'em. The only way I scratch 'em is when I get drunk and bump into them. And, trust me, they're all scratched. Actually, you should call that a scar.

GW How did you get Kerry King from Slayer to play on "Goddamn Electric"?

DARRELL The song is about the vibe that we get when we crank up or play loud music, when we're in our element. Music heals the soul. It's goddamn electric. That's what we call it. Phil called me up with these lyrics that go, "Your trust is in whiskey and weed and Black Sabbath. It's goddamn electric." I said, "Dude, you hit it. You struck the nerve." The second time that line comes around, Phil sings "Your trust is in whiskey and weed and Slayer." Phil was calling out all these bands that stuck true to their guns. They're our kind of guys.

It just so happened, when we were getting ready to record that song last year, Slayer was coming through town on the Ozzfest with Sabbath, and Kerry called me up. I said, "Dude, I'm bringing something out there, so get ready." I didn't let him know what it was. We brought a DA-88, a tape with a rough stereo mix of the whole tune on it, an SM-58 and a mic cord. I caught Kerry before he went onstage. He was warming up and I said, "Do you want to play on this tune? We rag on Slayer."

Kerry's always pumped up and ready to kick ass on anything. They went up onstage and played their set. The whole time I was yelling, "Kerry! Rip it!" They were tearing it up. After the set was finished I saw the Marshall stack come rolling through the door, and here comes Kerry. We plugged him up. Vinnie was back there and he had it all wired up. He hit record and the first thing Kerry played was awesome. You can hear me at the end of the take yelling, "Don't touch that! Fuck, that's hot!" He recorded it right there on the spot, backstage at Starplex in Dallas, in a bathroom. Kerry packed his shit up and fuckin' flew somewhere else and jammed some more.

GW How did you get started on the album?

DARRELL I'd accumulated a shit load of guitar riffs. The ideas get inside your head, and if you're smart enough to have a recorder sitting near you, you end up saving a lot of good ideas. Riffs just come out when I'm jacking around playing. I went back through those tapes, and there were a lot of them—more than I've ever had. I took it to the next step and went upstairs to my studio, which has a 24-channel Mackie board and some electronic drum pads. I started piecing stuff together, and that started to open up other doors. I had a bunch of ideas that I put together back to back, and I recorded them on a CD.

I sent one to Phil, and he had ideas and riffs that he wrote on the guitar. He's a hell of a player. He's in a league of his own with the

"It was like having your nuts on the chopping block, but that's not such a bad place to be if you can slide your sack off the block before the blade comes down."

JOE GIRON

death metal and black metal fast-hand rhythm playing. He'd hear a riff on the CD and he'd go, "That riff's cool, but that note has got to be sour." Or he'd tell me to bend a note up. He'd work on me, just like I do with him when he's working on his pipes.

On top of that, Rex brings in his ideas. He can always make parts fit together better. He's good with key changes. He's the backbone of a lot of our stuff. And Vinnie Paul always comes up with those over-the-top drum grooves where we build songs around him. How many bands write a riff around the drummer? We all milk each other. We get the best out of each other and that's how it should be. We're all brothers.

GW This is the first record that you've made at your home studio.

DARRELL I built a studio in my house. It's just a little box. It was my original dream to buy a house that had an extra barn or something that I could renovate so I could have a room to jam in with friends and with the band. I just wanted to keep my chops up while we had some down time. Vinnie dragged all the live recording gear into my practice room one night. We started doing demos and they came out pretty good. The next thing I knew I had my carpenter down there. It had already been through a three-month process of being soundproofed. All we needed to do was build a control room. I had my boys come over and build a 6x8-foot guitar box for my amps so there's some air for the mics but the sound is isolated. We did the same thing for Rex's bass. Everything is sitting out in this open room that isn't even all that big. Instead of driving an hour to Dallas to go to a studio and sitting there, trying to get pumped up again after driving, it's so much cooler to have everybody come to my house.

GW What did you use to record the album?

DARRELL We did it on a 48-track Otari Radar hard disk recorder. My dad turned me on to the Radar. He said that we could do anything we wanted with it. It's a lot easier than rolling the old tape and splicing things together. You can do all of that inside the box. I've got Mackie boards that give me 100 channels of mixing, quite a bit of outboard shit, and our amps and our drums. We just have to plug it in, make sure it sounds kick ass, and then we go.

Vinnie Paul and I produced the album, and it was co-produced by our boy Sterling Winfield, who engineered 99 percent of everything. It was just we three. We did things on our own terms. It was like having your nuts on the chopping block, but that's not such a bad place to be if you can slide your sack off the block before the blade comes down. There's not a better feeling than knowing you beat the chopper.

GW Your guitar tone is more lively on this album.

DARRELL Dude, it's a battle to capture the live sound on tape. The signal has to go through a lot of shit before the listener finally gets it. It's easy to lose that live feel by the time the guitar goes through all that. It's easy to sit there and get your guitar sound close to a final mastered sound when you're recording it to tape, but by the time it's gone through everything else it can end up sounding skinny or flat.

Onstage in 1996

The trick is in the mastering. Mastering is the final stage, and a lot can get fucked up if you're not careful. When you get to mastering you've got to find the magic mix that works once it goes through all the compression and EQing. We worked with Howie Weinberg, and he's a fantabulous dude. We told him what we were going for, and he did what he does by his own ear. I guarantee that this is one of the loudest, if not the loudest, CDs you'll ever hear. It's loud and stormin', on the verge of breaking open. We rode it right to the edge, and then a little bit over it.

GW How do you feel about the new styles of heavy rock that have become popular over the last four years?

DARRELL A lot of people think metal is metal, and that's all it ever was and that's all it ever will be. Let's put it aside and just strip elements from it. Let's rap over it. Let's turn on the record scratcher. Let's do all this crap to try to form some kind of new music. But it's not really new music. It's just ripping pieces from music that's already been done and piecing it together in a different way. But it's diluted.

When you get something that's pure it's 10 times as powerful. It's like the difference between non-alcoholic beer and real beer. They're promoting it like it's beer and it's not beer! Get the real deal.

A lot of dudes play a seven-string guitar that's tuned to an open chord, and they've got just enough strength in the first finger to chord it. There's power in that, and I can see how somebody can get off on that. But, if you want to make the guitar sing and talk for you, grab a hold of those high notes and bend that fucker over the neck. Pull it down and wiggle it until it won't wiggle no more. Pull that vibrato bar, feed it back and throw it through the fuckin' amp. That's expression. That's speaking how you feel, if that's how you feel. Now, if you only feel like lifting your finger up and down on the neck, that's cool too, and you should enjoy it if that's all you feel.

A lot of people have seven-string guitars, yet they only play two or three strings. If you're only going to use three strings, why not just use a three-string guitar? Scott Ian of Anthrax has a four-string guitar, so he tells it like it is.

I'm not saying I wouldn't play a seven-string. It's just that I've never needed one. Most dudes who play seven-strings don't sound any different than someone playing a six-string that's tuned down.

GW Pantera is making a bold statement by calling this album *Reinventing the Steel*.

DARRELL Every record we put out has a bold statement. Folks say, "You people from the South talk a mean game." Yeah, but we back it up, and we ain't even halfway where we're going. ■

NEIL ZLOZOWER

Washburn

Powerage

From the ashes of PANTERA rise DAMAGEPLAN to usher in a new golden age of power-groovin' metal. In an exclusive interview, legendary guitarist Dimebag Darrell tells the whole truth and nothin' but the truth, so help him God.

BY NICK BOWCOTT

"C'mon! Getcha pull," Dimebag Darrell roars as he showers a delighted fan with a fistful of freshly minted guitar picks that bear the name of his new group, Damageplan. The recipient, who has waited hours in the bitter cold to meet his hero, cocks back his head and catches several picks in his mouth. "Goddamn, son!" Dime exclaims as he and the watching throng whoop with raucous approval. "I'm hooking you up with one of my signature Dunlop wah pedals for that move!" As the guitarist hands over a freshly signed Dimebag Crybaby from Hell, the overwhelmed fan drops to his knees in classic "I am not worthy" fashion. Laughing heartily, Dime rewards him with what he calls a Black Tooth Grin—a slug of Seagram's 7 with a splash of Coke—then gets suitably animated with the man for a couple of photos before sending him off in a euphoric daze.

Such scenes of comic mayhem are commonplace at Dime's Dunlop-sponsored in-store appearance at the Sam Ash store in Carle Place, New York, on this December day. Despite subzero conditions, hundreds of fans happily stand outside for hours without complaint for a moment of face time with the former Pantera guitarist. The goateed one obliges by signing everything thrown in front of him—CDs, guitars, posters, pedals—for more than five hours straight, refusing to stop until the last person in line was satisfied.

Throughout the signing, cuts from New Found Power, the upcoming debut album from Damageplan—Dime's post-Pantera project—blare through the speakers.

REPRINTED FROM *GUITAR WORLD*, MARCH 2004

CLAY PATRICK McBRIDE

Damageplan, 2004: (from left) Vinnie Paul, Bob Zilla, Dime and Patrick Lachman

The fans waste no time in voicing their approval of the new music, a ferocious mix of hard metal and melodic hooks that features Dime's brother and former Pantera bandmate Vinnie Paul on drums, Bob Zilla on bass, and onetime Rob Halford guitarist Patrick Lachman on vocals. While the music pumps, fans pepper Dime with questions: "When does the record come out?" "When will you guys start touring?" A few, however, simply want to know what everyone wants to know: What happened to Pantera? How did the little band from Texas that grew to become one of metal's most respected and revered outfits just suddenly fall apart?

As most metal fans know, Pantera have been strangely silent since the release of their 2000 album, *Reinventing the Steel*. Shortly after the record's release and tour, frontman Phil Anselmo and bassist Rex Brown took time off to work on the second album from their side project, Down. What might have been a temporary hiatus for Pantera dragged on as Anselmo then formed numerous additional projects, including Superjoint Ritual, with whom he released albums in 2002 and 2003.

Throughout the break, Dime and Vinnie remained optimistic that Anselmo and Brown would return to the fold to begin work on a new Pantera project, but as 2003 dawned, the brothers accepted the obvious. In the March 2003 issue of *Guitar World*, Dime announced to Pantera's fans that Pantera were history, and that he and Vinnie were forming Damageplan.

Guitar World proudly turns the mic over to Dimebag Darrell to tell the full story of Pantera's untimely demise and how Damageplan rose from its ashes.

* * * * *

GUITAR WORLD Phil has been quite vocal about what happened to end Pantera, but you've been fairly tight-lipped on the subject. What's the story from your side?

DIMEBAG DARRELL It's a totally fucked-up situation—that's the story. In fact, it's a goddamned novel. I first started to deal with this subject in *Guitar World* when I released my statement about what was going on [*see below*], and I want to end it here too. I don't intend on this spiraling into some cheap-assed, smack-talking, *Jerry Springer*–type bullshit either.

To be honest with you, I don't like to have to go into this at all, but I'm gonna step up to the plate and tell the truth because I firmly believe that the Pantera fans deserve an honest answer as to what went down and broke this thing apart. They've been awesome to us and I want to let them know first and foremost that me and my brother *never* let them down. I mean, fuck, we would never start an army that would kill for us and then up and betray them—*never*. We're embarrassed about what happened but we had no control over it. We tried every goddamned angle we could to make things right but couldn't. It crushed the shit out of us and took two prime years out of our careers, but at this point it's totally out of our hands so we've accepted it and moved on.

GW How come it took you and Vinnie so long to throw in the towel and say "Pantera's over"? Were you hoping the band would get back together?

DIMEBAG Yeah, I guess. Even when it looked like it was beyond repair and Phil was talking trash about Pantera and us, we kept hoping that something cool would happen and things would somehow get back under control. Even though we had a bunch of really fucking great times with that dude, he was always doing something to rock the boat. That's a big reason why it took us so long to figure out what was really up. We just hoped and prayed that the hell we were going through was another bump in the road, even though Phil wouldn't take our phone calls and blew off everything else that we did to try and put the group back together. Hell, we even arranged a meeting in New York with the president of Elektra to see what it would take, but once again, Philip turned it down.

The main reason Vinnie and me waited around for so long and tried so hard to make it work was because we wanted to do Pantera forever. We were the heart and soul of that band, and it meant everything to us. Like I've said in *Guitar World* before, we honestly thought we were going to be the Rolling Stones of heavy metal, but I guess the two other dudes in the band didn't see the same value in what

A PREPARED STATEMENT TO *GUITAR WORLD* READERS FROM DIMEBAG DARRELL ON THE DEMISE OF PANTERA, FROM THE MARCH 2003 ISSUE.

"WHAT'S UP WITH PANTERA? I'd like to know myself. I thought Pantera would be the Rolling Stones of heavy metal, but Phil [*Anselmo, vocalist*] and Rex [*Brown, bassist*] seem content with doin' their own stuff.

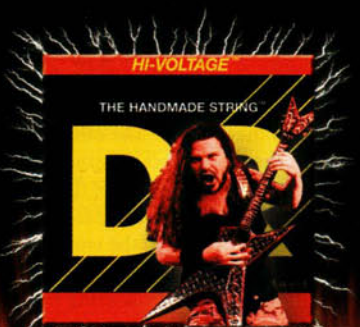
It's really weird, but this is the clear-headed, honest truth: they've up and left us hangin' and won't let us know their intentions or future plans. For the last 20 years, my brother Vinnie and I have put our heart and soul into Pantera and we never thought this situation would ever happen to us... By now I thought for sure we would've done another record, but they don't seem to care how it affects Vinnie and I, or the road crew or, most of all, all the Pantera fans that have been so fuckin' awesomely great to us for so long. We've made several attempts to talk to those guys and they keep putting us off. This is *not* a situation we've created, it's a situation we've been forced into.

Bottom line, for Vinnie and me it's all about the music, kickin' ass, and havin' a good time. So we've got together with some of our close buds and formed a new band called New Found Power. The record is almost done and will be out soon. We've put 110 percent into it, just like we always do, so I guarantee, you won't be let down.

—Dimebag Darrell

TOP: CLAY PATRICK McBRIDE. BOTTOM: NEIL ZLOZOWER

IN OUR HEART'S, HE LIVES.



www.drstrings.com
201.599.0100

Onstage in Chicago, November 2004

we'd built together and chose a different road. And as you can see from how things have panned out, the path they took was a pretty destructive one.

If I had to say just one thing about what went down and how it got dragged out for so long, it'd be this: It would've been so much cooler if, when Philip and Rex started recording the second Down album, they would've just said, "Dime and Vinnie, our brothers of 15 years, we've made five crushing records and we've had a lot of great times, but we're done with y'all." I would've been shocked, bummed out and wouldn't have understood why. But at least we would've gotten the heads-up and known it was time to move on. But no, it didn't go down that way. Instead us and our fans got jacked-off for two fucking years!

GW Were you against Philip's numerous side projects because you were afraid that a conflict of interest might result?

DIMEBAG Hell no. In fact, we helped get Philip the green light for the Down and Superjoint Ritual records. He wasn't getting the okay from our record label to put those records out, so he started threatening to quit the band if he couldn't do them. I said, "Look man, I'm your brother. I'll help you with anything. You don't have to threaten us." I've always gone to bat for him, and so has Vinnie. And that's what we did. We played a big role in getting him cleared so he could do his thing and get it off his chest, so we could get back to rocking with Pantera and everything would be cool.

GW In a recent interview in another magazine, Philip said you've changed and that you have a problem with him that he doesn't even understand.

DIMEBAG If you look at the [Pantera] home videos you can see that I'm the same dude in *3 Watch It Go* [*the group's last home video, released in 1998*] that I was in the first video shot some eight years earlier. And I still am today. I still have the same love for life in my heart, and my drive is still there for the same reason—the love of music, the love of playing guitar and the love of jamming for people and interacting with the fans. And my brother's the same way.

Anyone who's heard Philip's recent radio interview, which is all over the internet, or seen him hosting on MTV speaking three octaves down, hardly able to talk or keep his eyes opens, knows that his real problem is with drugs. For some time now he's obviously been around people that accept that, as opposed to being around me and Vinnie, who have a different standard level. I tried to get through to him and help, because I truly love the dude, but it's impossible to connect with someone that heavily medicated, and that's when I became the enemy in his mind.

GW You've always struck me as a positive person. Have you managed to see that anything good has come out of this lengthy nightmare?

DIMEBAG Yeah, two things. One was that I got the time to sit back, look at the band, reflect on it and go, "Damn, look what it's headed for!" Sometimes, when you're driving at 150 miles an hour, you don't have time to see the wall you're about to smash into. I don't dig the way the breakup went down or the reasoning behind it, but I'm glad it gave me the chance to watch the replay, recognize the warning signs, see all the mistakes that went down, learn from them and make sure history doesn't repeat itself.

The other good thing that came out of all this is Damageplan. The way I look at it, the misery of the last two years was a test—a big fuckin' test—to see if I'd got the guts, the balls and the willpower to pick myself up, face what happened and overcome it, instead of running or cowering from it. All of us hit a point in life where we need resurrecting, and it's up to you to make it happen, straighten things out and let go of the things that are fucked-up. Where I sit, man, I'll never quit—I love music and I love the fans too much. So I put on my bad-ass shoes and started kicking ass with this band. It's been a lot of hard work to crawl out of the hole and it hasn't been easy, but at this point I've got my family, my brotherhood, my music and a crushing new band. I've got everything back that was taken from me, and I'm in a good fucking place. What was once a miserable nightmare has bloomed into a very sweet, comfortable place. Amen!

GW You seem very comfortable playing in this band with Vinnie, Pat and Bob.

DIMEBAG Yeah, it feels like home again. I'm in a band where all four dudes have the same goals and are very driven. We all live a beer-can's throw away from each other, and when we're not jamming we're hanging out. There's no drug dependencies, no excess baggage and no dead weight. It's fun again, man, and it feels great. Everyone's inspired and on the same page. We all have the same plan… the damage plan! ■

Dime's Guilty Pleasures

by Joe Lalaina

Shortly before his death, Dimebag Darrell talked to *Guitar World* about a song, a book and a movie he secretly loved.

SONG

"Holding Back the Years"

Simply Red

ATLANTIC, 1985

"I sing this song, very badly, when I go to karaoke bars, and it always brings the house down. The gaiety of the singer's falsetto really grabbed a hold of me when I first heard this song years ago."

CHAD LEE

BOOK

Crazy from the Heat

by David Lee Roth

HYPERION PRESS, 1997

"Roth is a very spirited, Zen-like dude, and I can relate to his life experiences and how he perceives things. I read this book straight through. There is not a boring moment in it."

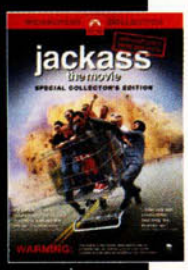
MOVIE

Jackass: The Movie

Directed by Jeff Tremaine

PARAMOUNT, 2003

"I've was making home videos like this with Pantera years before *Jackass* ever existed. It was good to see people take it to the next level by adding full-blown bodily harm into it. If we could've had an insurance policy, and a budget like they had, we would've blown those fuckers away. But those dudes did a helluva job, and I respect them for it."

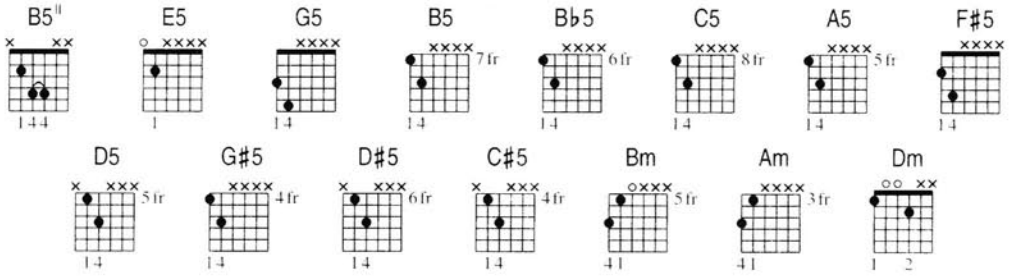


"Mouth for War"

As heard on ***Vulgar Display of Power*** (EAST WEST)

Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Andy Aledort**

All instruments are tuned down approximately one quarter step.



A **Intro** (0:00)

Moderately Slow ♩ = 80

B5 II

Gtrs. 1 and 2 (elec. w/dist.)

(play 3 times)

P.M.

*repeat previous chord

Bass

w/pick

Bass Fig. 1

(play 3 times)

Bass Fig. 1a

Double-Time ♩ = 160 (0:12)

1.. 2.. 3.

4.

E5 G5 B5 G5 B5 G5 B5 G5 N.C.(B5) E5

N.H.

pitches: D, G, C (slightly flat)

Bass Fig. 2

Bass Fill 1

Half-Time ♩ = 80 (0:24)

B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.H. E5

pitches: G, C (slightly flat)

Bass Fig. 3

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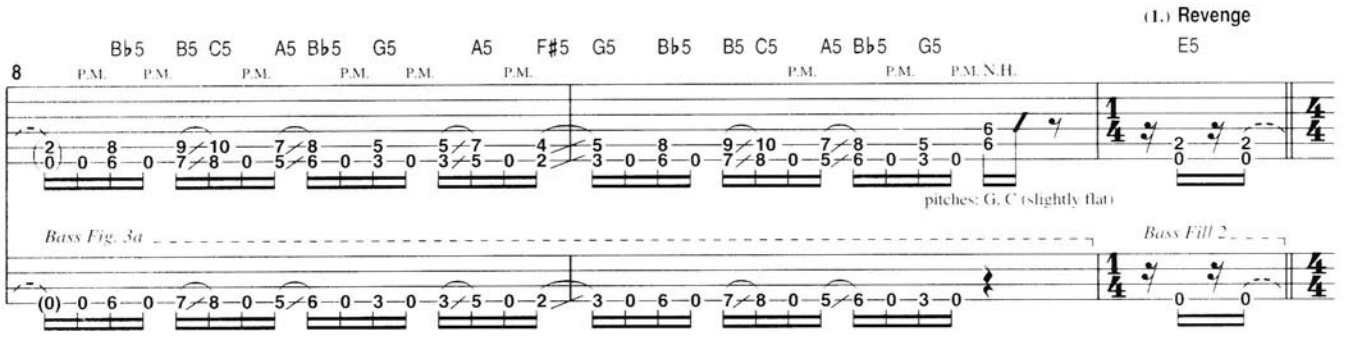
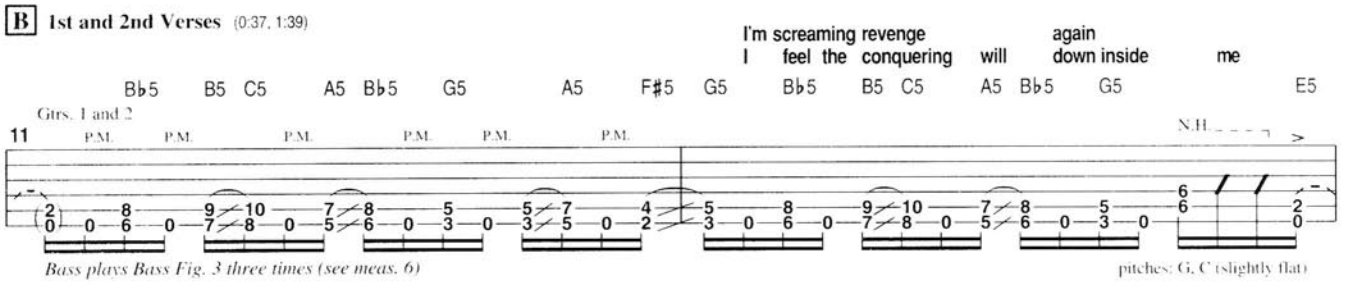
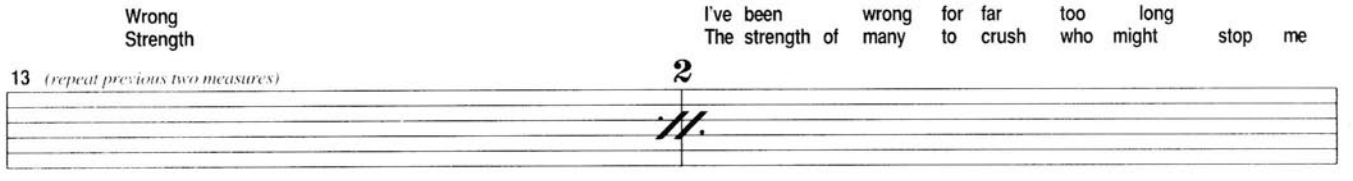
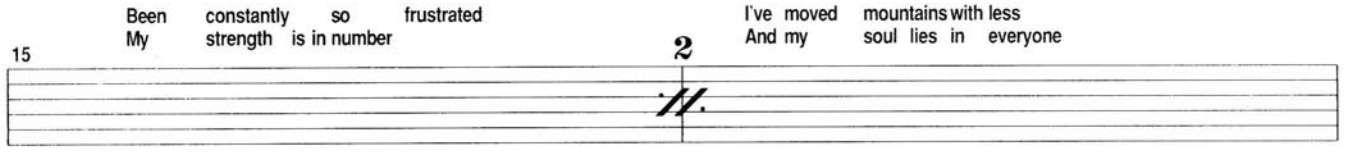
"Mouth for War"

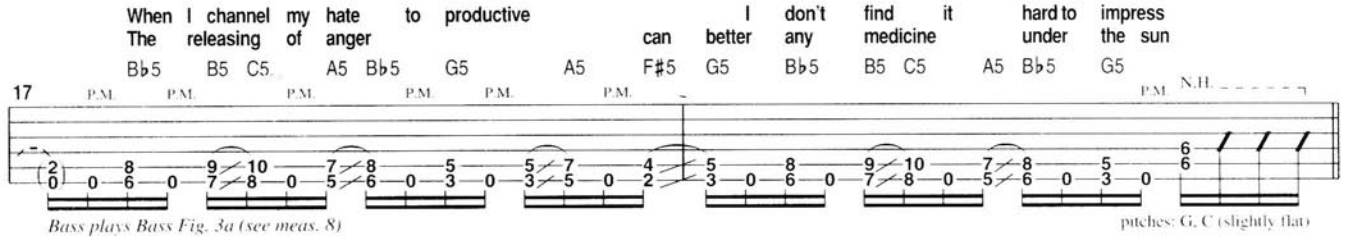


B **1st and 2nd Verses** (0:37, 1:39)

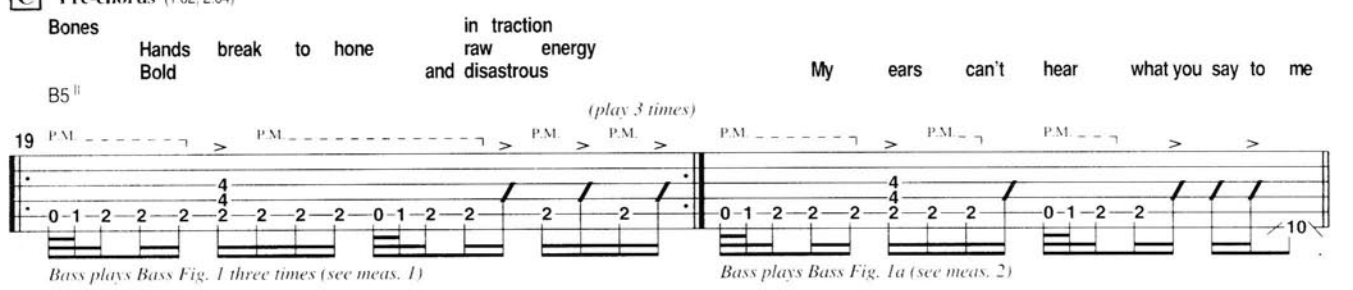


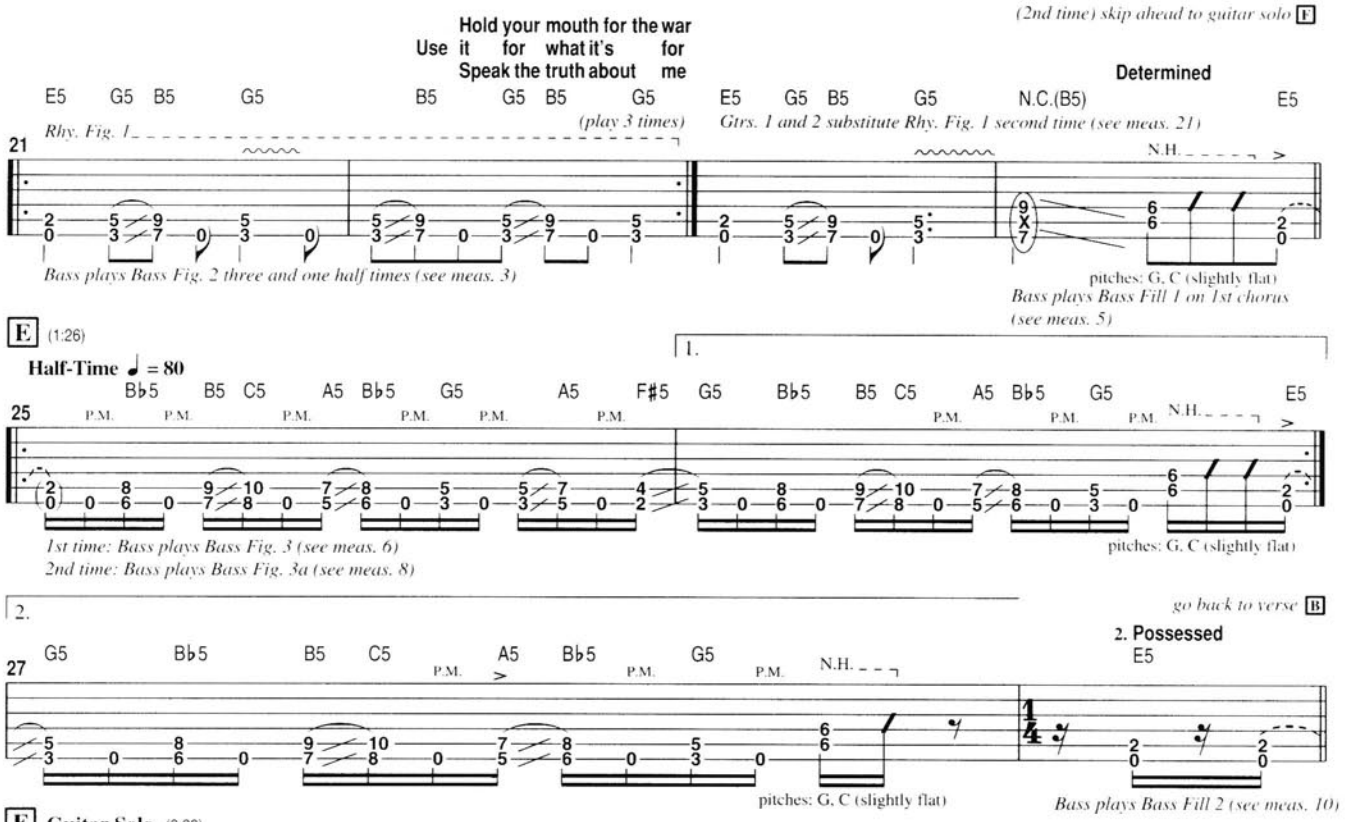




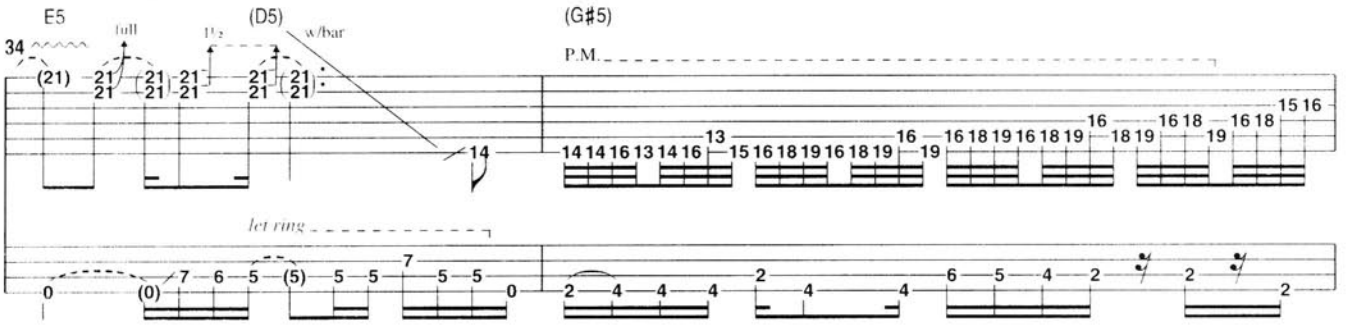


C **Pre-chorus** (1:02, 2:04)

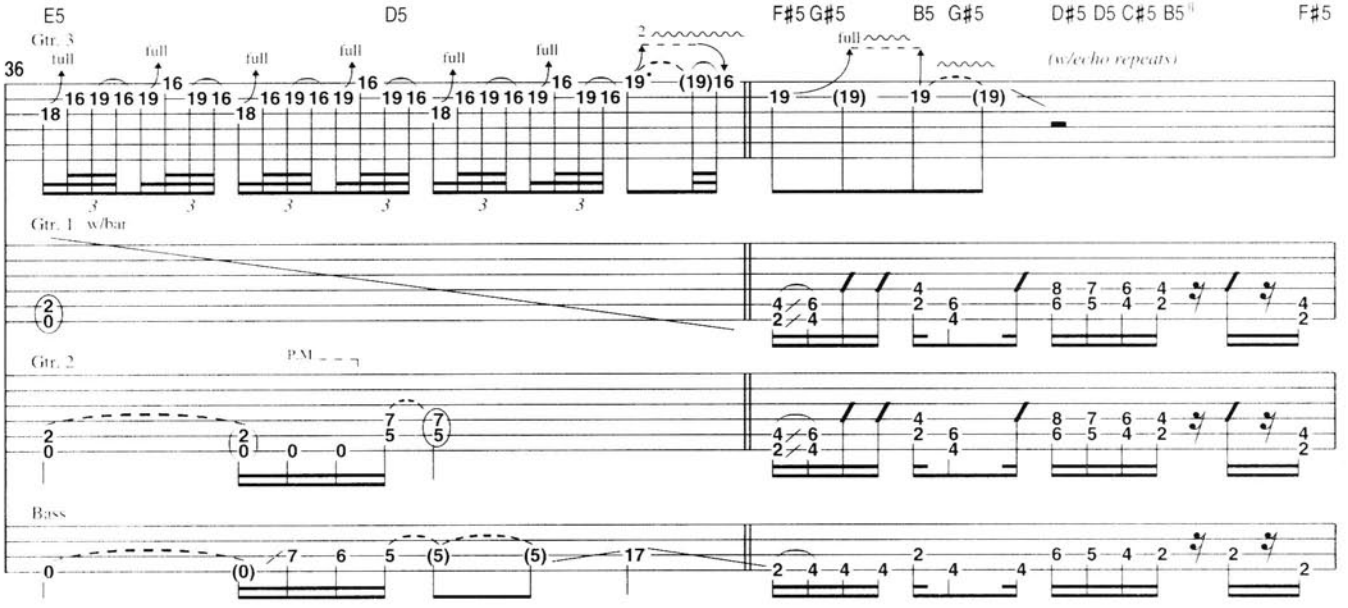



D Chorus (1:14, 2:16)
Double-Time ♩ = 160
(2nd time) skip ahead to guitar solo F
Use it for what it's for
Hold your mouth for the war
Speak the truth about me
Determined
E5 G5 B5 G5 B5 G5 B5 G5 E5 G5 B5 G5 N.C.(B5) E5
Rhy. Fig. 1
(play 3 times)
Gtrs. 1 and 2 substitute Rhy. Fig. 1 second time (see meas. 21)
21
N.H.
Bass plays Bass Fig. 2 three and one half times (see meas. 3)
pitches: G, C (slightly flat)
Bass plays Bass Fill 1 on 1st chorus (see meas. 5)
E (1:26)
Half-Time ♩ = 80
1.
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 E5
25
P.M.
N.H.
1st time: Bass plays Bass Fig. 3 (see meas. 6)
2nd time: Bass plays Bass Fig. 3a (see meas. 8)
pitches: G, C (slightly flat)
2.
go back to verse B
2. Possessed
G5 B♭5 B5 C5 A5 B♭5 G5 E5
27
P.M.
N.H.
pitches: G, C (slightly flat)
Bass plays Bass Fill 2 (see meas. 10)
F Guitar Solo (2:28)
Half-Time ♩ = 80
N.C.(G♯5) E5 (D5)
Gtr. 3 (elec. w/dist.)
29
full
Gtrs. 1 and 2
Rhy. Fig. 2
Gtr. 2
Gtr. 1
Bass
*slow vibrato
(G♯5) E5 (D5) (G♯5)
Gtrs. 1 and 2 play Rhy. Fig. 2 two and one half times (see meas. 29)
31 Gtr. 3
full
1/2
Bass

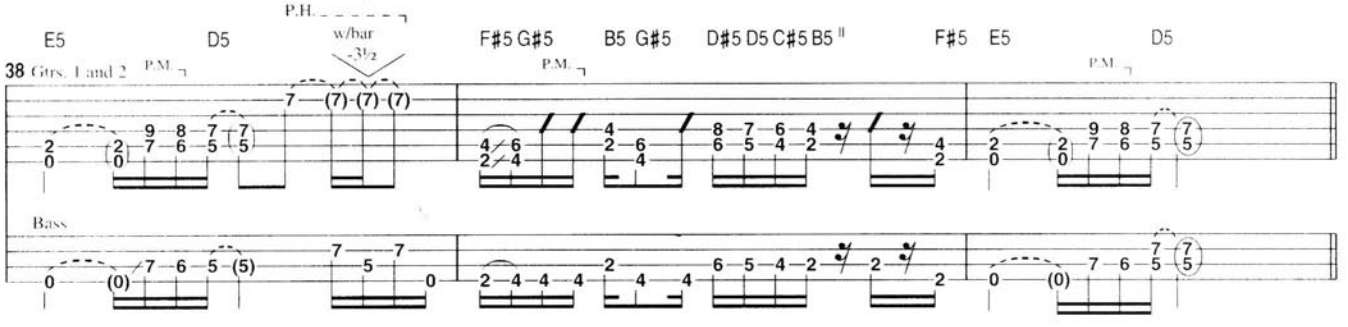
"Mouth for War"



G **Bridge** (2:53)



There comes a time within everyone to close your eyes to what's real



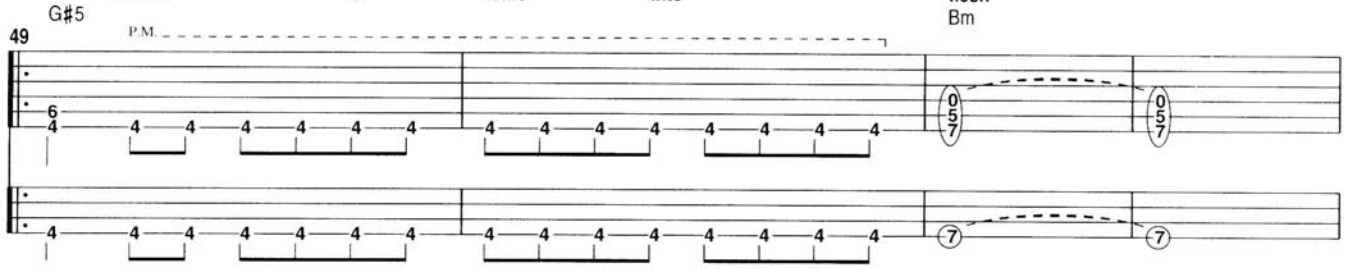
H **Fast** ♩ = 304 (3:06)

Yeah Ow

I 3rd and 4th Verses (3:15, 3:29)

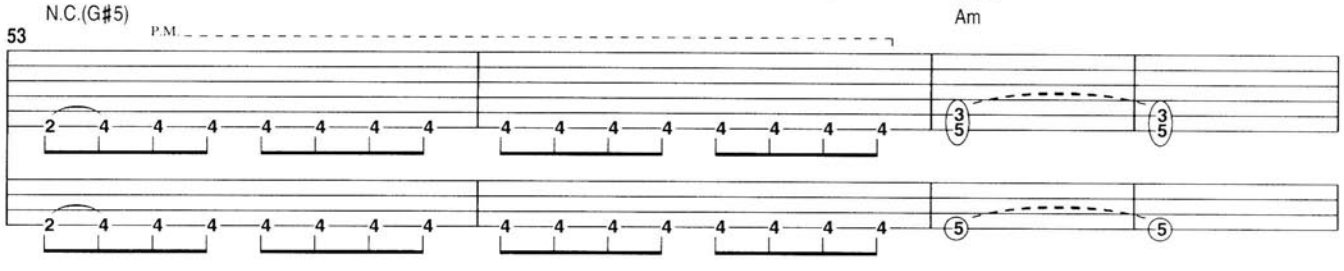
3. No comprehension to fail I
4. Like a knife into flesh

G♯5 Bm



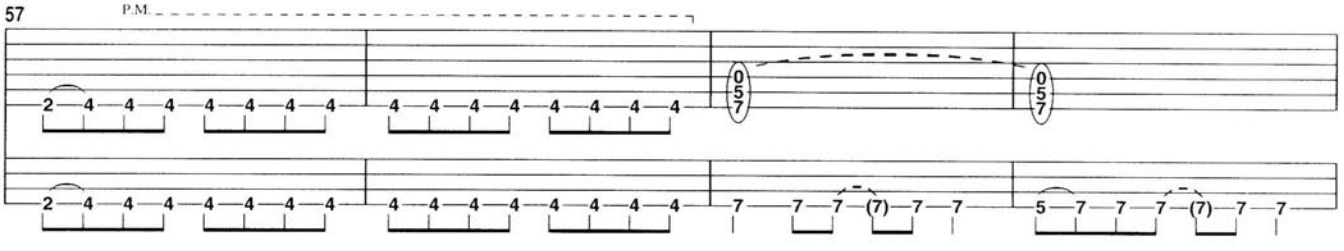
vacuum the wind for my sail
after life is to death

N.C.(G♯5) Am



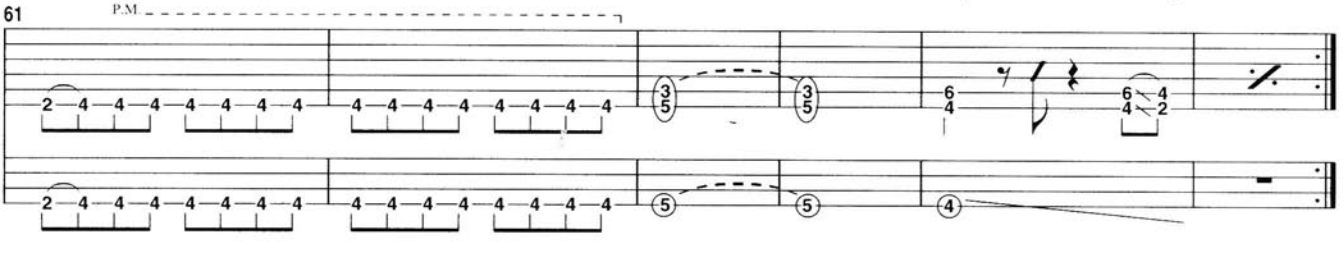
Can't be the rest Let others waste my time
Pulling and pushing the rest of duration

N.C.(G♯5) Bm



1.
Owning success is the bottom line
no one can piss on this

N.C.(G♯5) Am G♯5 F♯5



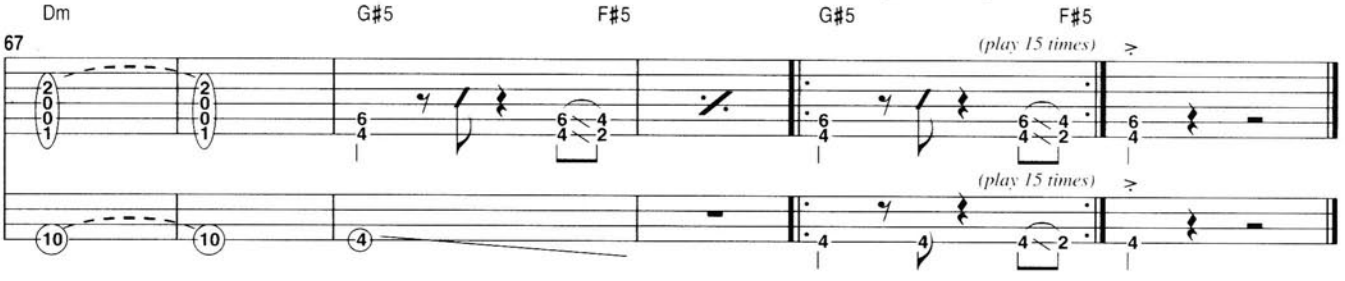
2.
determination

Dm G♯5 F♯5

J Outro (3:43)

Uh *(sung 1st time only)*

G♯5 F♯5



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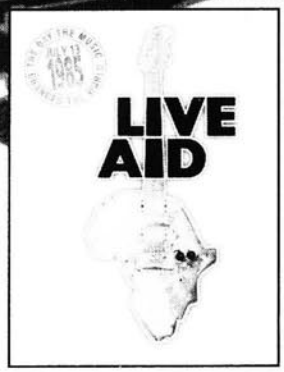

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Any music fan can say exactly where they were on July 13, 1985. There had never been a concert event of such magnitude – the biggest names in music performing in a concert broadcast live from two continents to an audience of more than 1.5 billion. It is estimated that 85 percent of the world's television sets were tuned in to Live Aid that day. Now, for the first time on home video, you can own the concert that was arguably the biggest rock event in history – featuring The Beach Boys, David Bowie, Eric Clapton, Phil Collins, Hall & Oates, Mick Jagger, Elton John, Madonna, Paul McCartney, Queen, Sting, The Who, U2, Neil Young, and many, many more. Over 10 hours of performance in a premium-packaged four-DVD set. Royalties will benefit Band Aid Trust, which continues to provide direct hunger relief in Africa. Mastered and remixed for 5.1 Surround Sound from the original source tapes. Includes a 24-page booklet.

DREAM THEATER
LIVE AT BUDOKAN

Two-DVD Set

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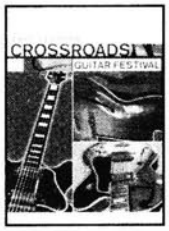
Dream Theater is well known for cutting-edge progressive metal style and exceptional musicianship, but the band is also renowned for amazing live shows. This two-DVD set features a concert taped in 2004 at the Budokan in Tokyo, Japan. Disc One is the complete live concert. Disc Two is packed with special features, including a Japanese tour documentary, guitar/keyboard/drum solos, the tour opening video, an interview with John Petrucci and Jordan Rudess, and a multi-angle version of "Instrumedley." Features three hours of brand-new footage. 5.1 Surround Sound.



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CROSSROADS GUITAR FESTIVAL

Two-DVD Set

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In June 2004, some of the greatest living guitar players and their bands gathered at the Cotton Bowl in Dallas, Texas, for a three-day festival to benefit the Crossroads Centre in Antigua. It was the ultimate concert for any music lover, featuring one legend after the other: Eric Clapton, B.B. King, Buddy Guy, Eric Johnson, James Taylor, Joe Walsh, John Mayer, Carlos Santana, ZZ Top*, John McLaughlin, Pat Metheny, Jeff Beck and many more. This two-DVD set with more than four hours of performance features includes: in-depth artist interviews, photo gallery, and alternate angle viewing. 5.1 Surround Sound.

FLEETWOOD MAC
LIVE IN BOSTON

Two-DVDs and One CD

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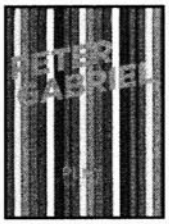
Fleetwood Mac's first U.S. live album in 24 years. *Live in Boston* is seen and heard in a special two-DVD/one-CD package which features many of their greatest hits as well as songs heard on their most recent album. *Live in Boston* offers the ultimate concert experience for the Rock and Roll Hall of Famers who have sold 100 million-plus albums worldwide. The CD has 10 tracks, and the two DVDs span 23 tracks. A 60-minute version of this concert aired nationally on PBS. *Includes:* Rhiannon • Landslide • Silver Springs • Stand Back • The Chain • Gypsy • Beautiful Child • Gold Dust Woman and many more.



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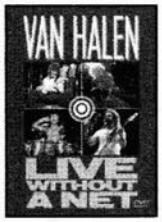
Peter Gabriel's impact on the music world is unparalleled. As the lead singer of Genesis in the '70s, Gabriel had a theatrical nature that propelled him to critically acclaimed success with the band. His solo work followed, with a string of hits including "Shock the Monkey," "Sledgehammer," and "In Your Eyes." Included in this DVD collection are the often outlandish video clips that have accompanied Gabriel's music over the years – 18 visually stunning videos that capture a truly remarkable career. First time on DVD. Each video is preceded by audio commentary. Includes bonus clips. 5.1 Surround Sound.



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LIVE WITHOUT A NET

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Filmed at the New Haven Coliseum during the sold-out 5150 concert tour, this DVD is the first full-length concert performance to be released on home video by Van Halen. Features the hits "Why Can't This Be Love," "Love Walks In," "Best of Both Worlds," "There's Only One Way to Rock," "Summer Nights," "Panama," "Ain't Talkin' 'Bout Love," and others plus the always-anticipated guitar, bass, and drum solos. First time on DVD. Approx. 90 min.

FESTIVAL EXPRESS
VARIOUS ARTISTS

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Festival Express features inspired performances by Janis Joplin, The Grateful Dead, The Band, Buddy Guy, and others providing viewers with an unforgettable look at one of rock 'n' roll's wildest trips. In the summer of 1970, several music festivals were held across Canada. After the first concert in Toronto, the musicians, roadies, and a film crew boarded a private train to travel to the remaining events. With never-before-seen footage, this two-DVD set captures performances both on-stage and onboard the train that remind us of the sheer electricity performers like Joplin were capable of creating. Includes interviews, a "making of" film, and photo gallery. 5.1 & DTS Surround Sound.

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VARIOUS ARTISTS

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George Harrison/performed by various artists
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Filmed on November 29, 2002 before a sold-out audience at Royal Albert Hall, the *Concert for George* is a beautifully filmed, joyous celebration that includes breathtaking performances of some of George's songs from rock's most influential artists and pop culture icons including: Eric Clapton, Paul McCartney, Tom Petty, Monty Python, Ravi Shankar, Ringo Starr, and more. This two-DVD set is produced in 5.1 Dolby Digital and DTS surround sound.

ROCK ICONS GUITAR GODS

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Artists are: Santana • Grateful Dead • Jeff Beck • Alvin Lee and Ten Years After • Johnny Winter • Joe Walsh and James Gang • B.B. King • Duane Eddy • Jimi Hendrix • Eric Clapton with Delaney & Bonnie • Mountain • The Who. Approx. 45 min.

ROCK ICONS HARD ROCKIN'

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Artists are: Pacific Gas & Electric • New Riders of the Purple Sage • The Byrds • Black Sabbath • Alice Cooper • Mountain • MC5 • Steppenwolf • Deep Purple • Spencer Davis Group • Poco. Approx. 58 min.

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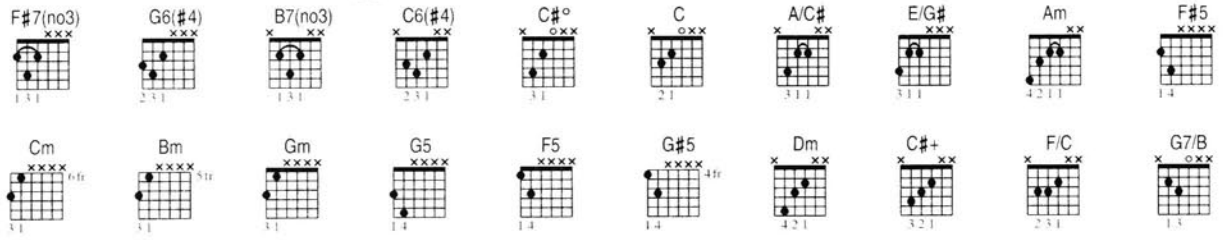
"This Love"

As heard on ***Vulgar Display of Power*** (EAST WEST)

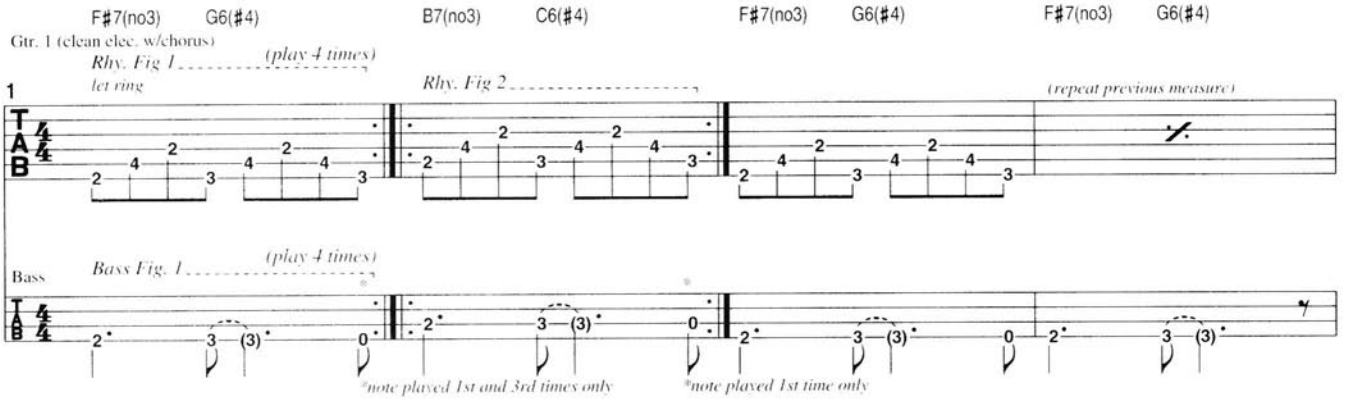
Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Patrick Mabry and Jeff Perrin**

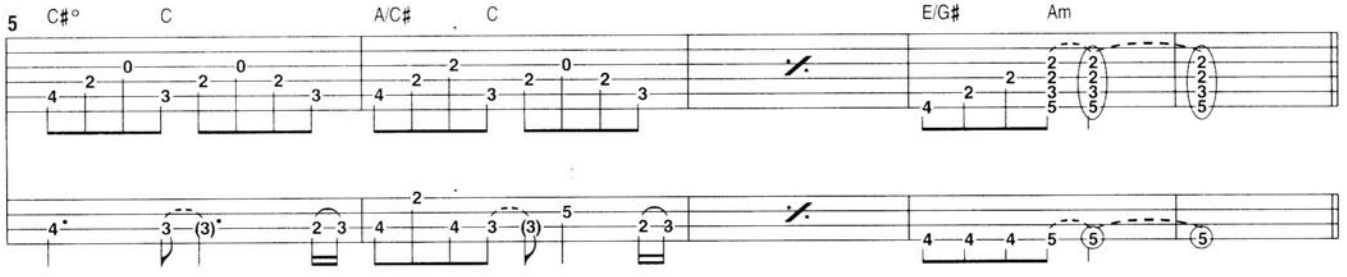
All instruments are tuned down approximately one quarter step.



A **Intro** (0:00)

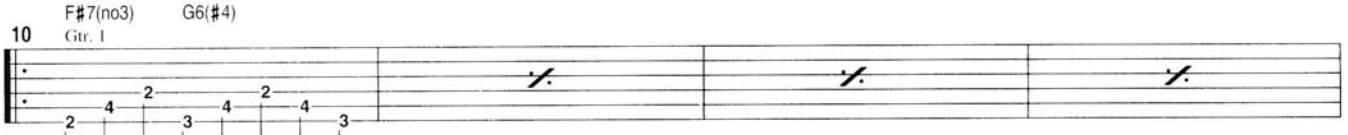
Moderately ♩ = 102





B **Verses** (0:30, 1:44)

1. If ever words were spoken painful and untrue
2. I'd been the tempting one stole her from herself



Bass plays Bass Fig. 1 four times simile on 1st verse (see meas. 1), and Bass Fig. 2 twice on 2nd verse (see meas. 27)

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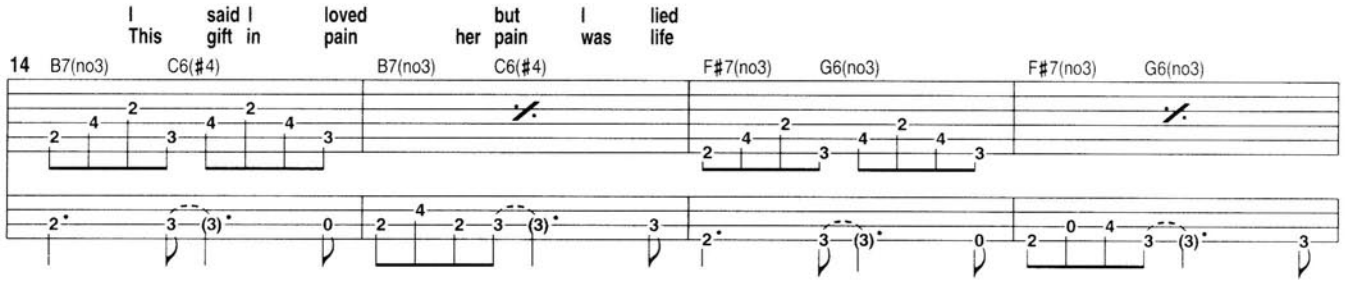
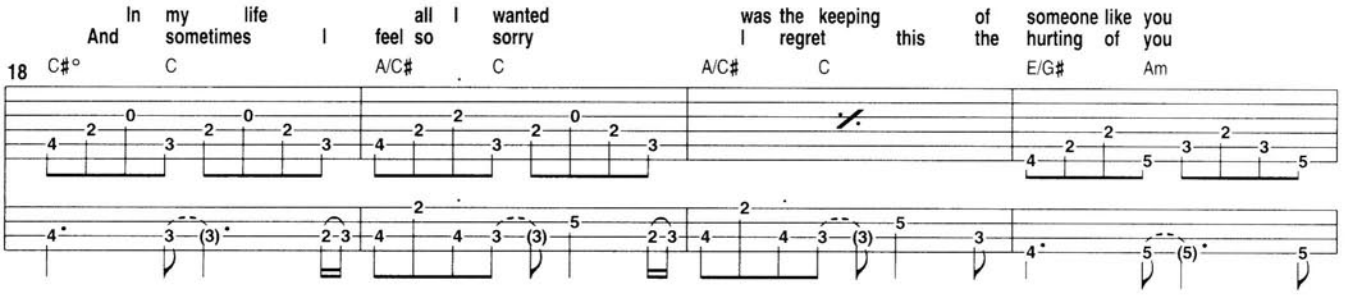
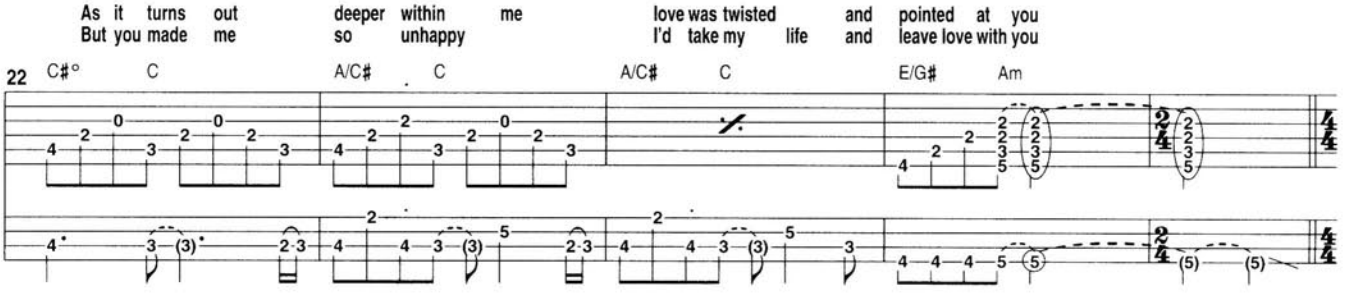
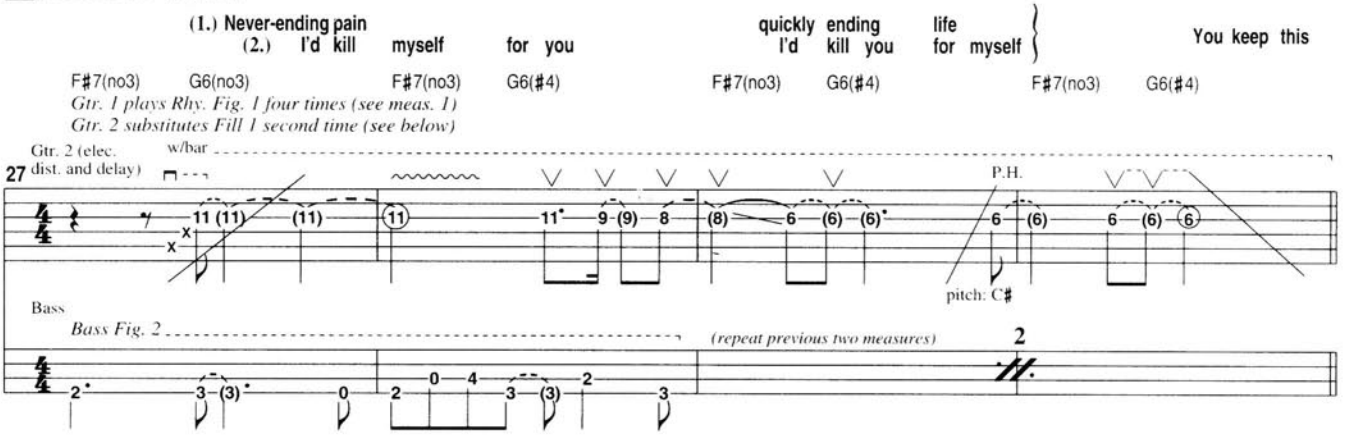
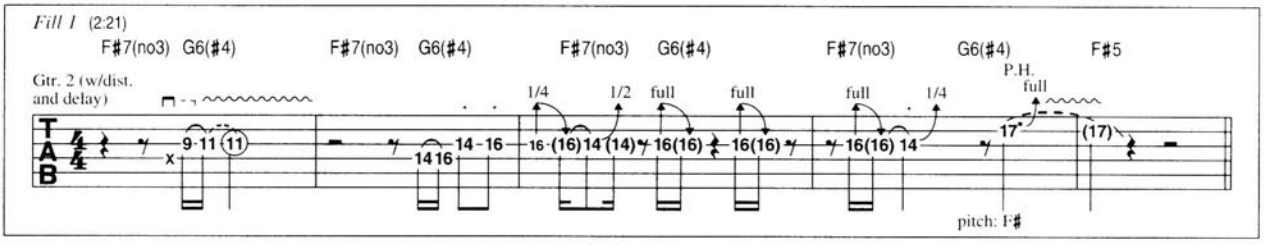






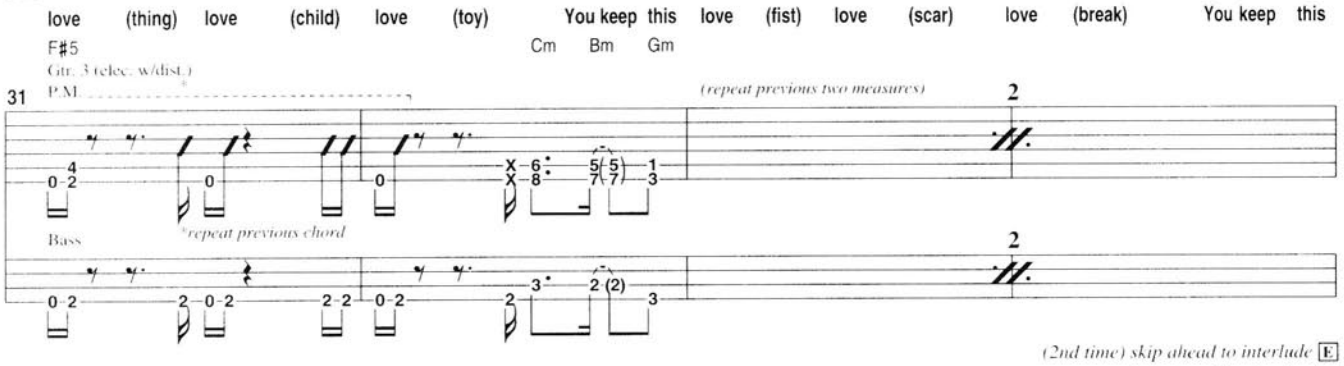
C **Pre-chorus** (1:09, 2:21)

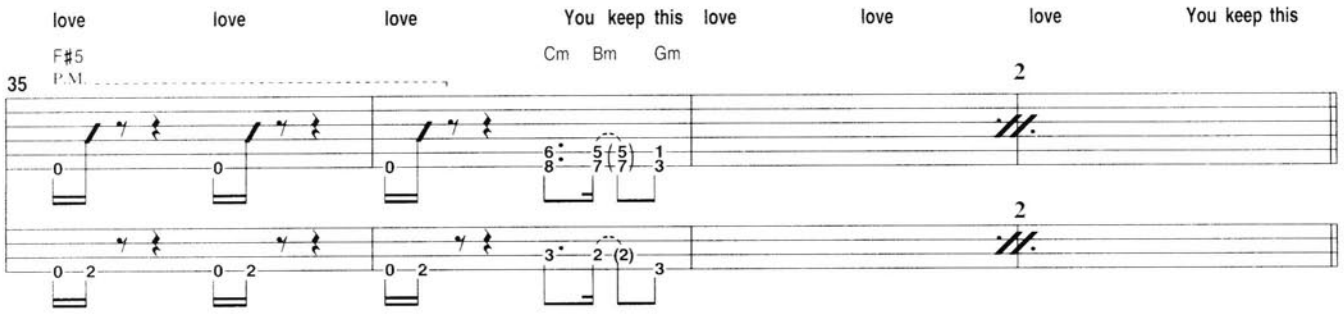




"This Love"

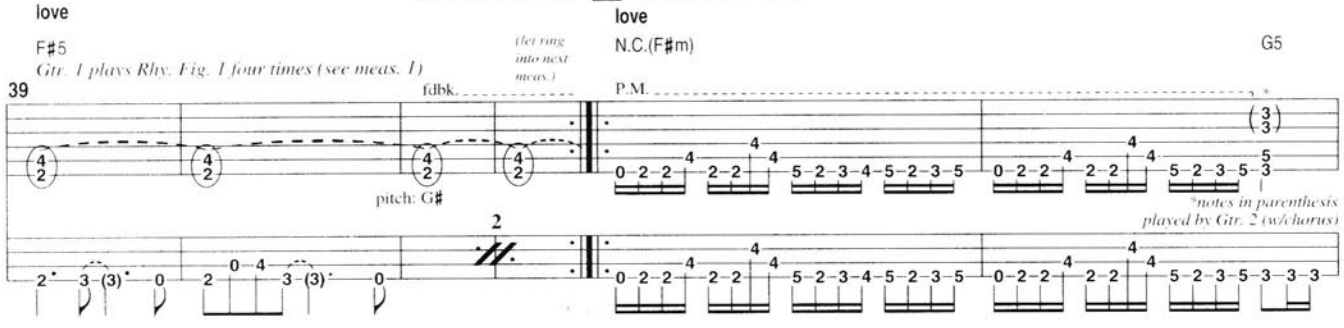
D **1st, 2nd and 3rd Choruses** (1:18, 2:30, 4:26)

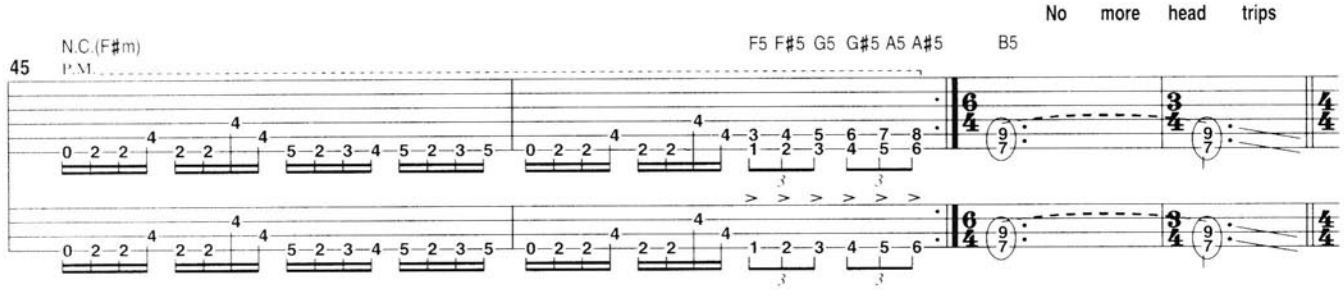




go back to verse **B**

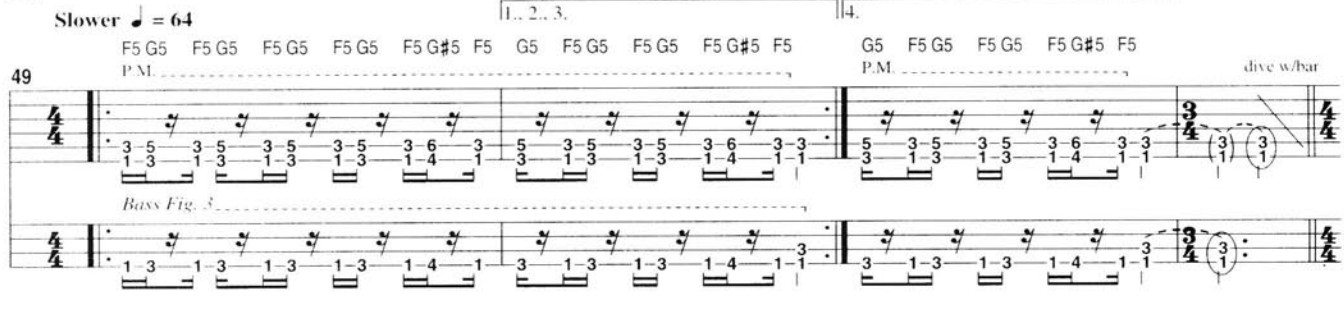
E **1st Interlude** (2:47)





F **2nd Interlude** (3:09)

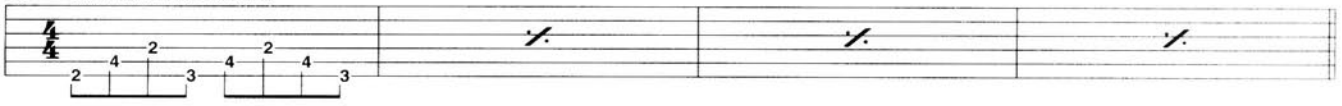
Slower ♩ = 64



Original Tempo ♩ = 102 (3:42)

F♯7(no3) G6(♯4)

53 Gtr. 1 (clean tone w/chorus)



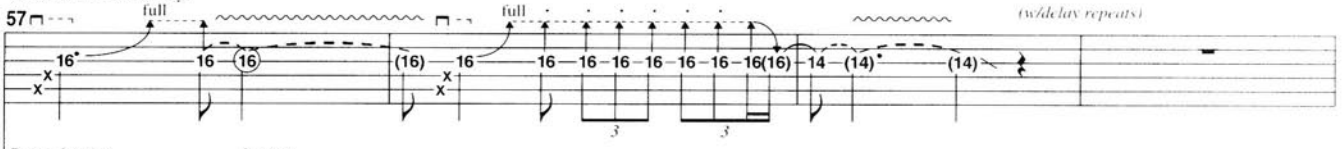
G Guitar Solo (3:51)

F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4)

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)

Gtr. 2 (w/dist. and delay)

57 full full full (w/delay repeats)

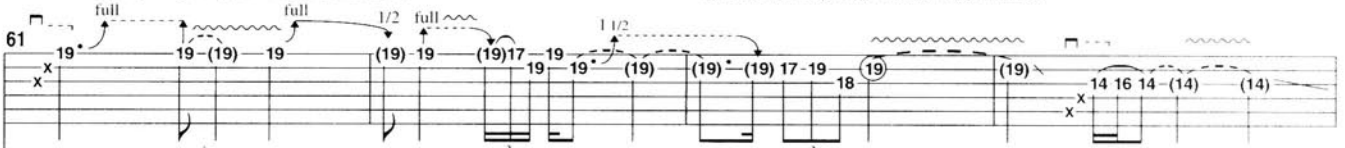


Bass *let ring* *let ring*

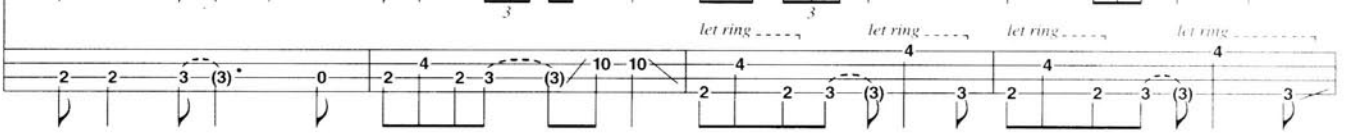
B7(no3) C6(♯4) B7(no3) C6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4)

Gtr. 1 plays Rhy. Fig. 2 twice (see meas. 2) *Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)*

61 full full 1/2 full 1 1/2



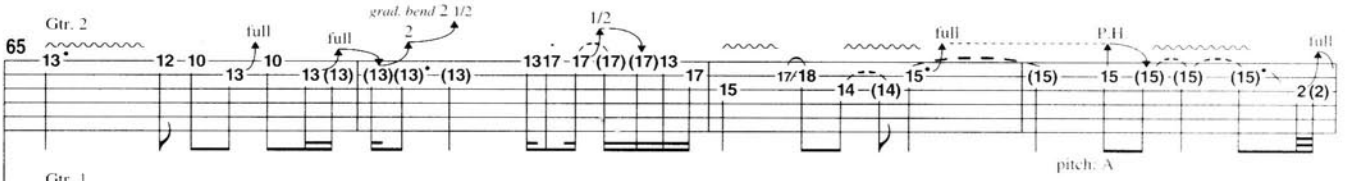
let ring *let ring* *let ring* *let ring*



Dm C♯+ F/C G7/B Dm C♯+ F/C G7/B

Gtr. 2

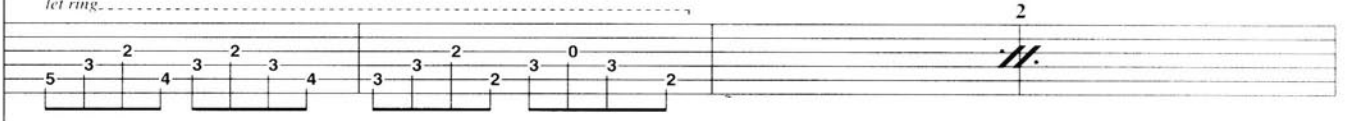
65 full full *grad. bend* 2 1/2 1/2 full P.H. full



pitch: A

Gtr. 1

let ring



Bass

go back to chorus D

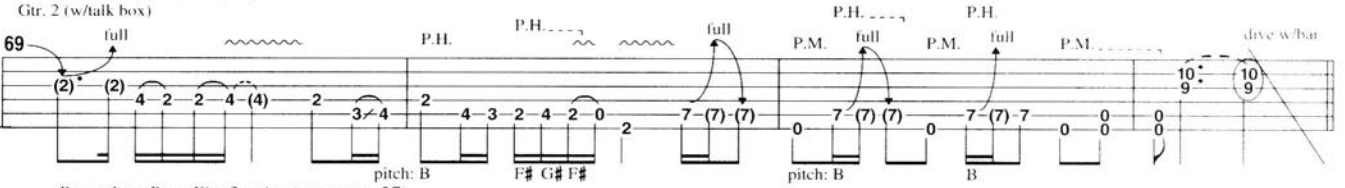
You keep this

F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4)

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)

Gtr. 2 (w/talk box)

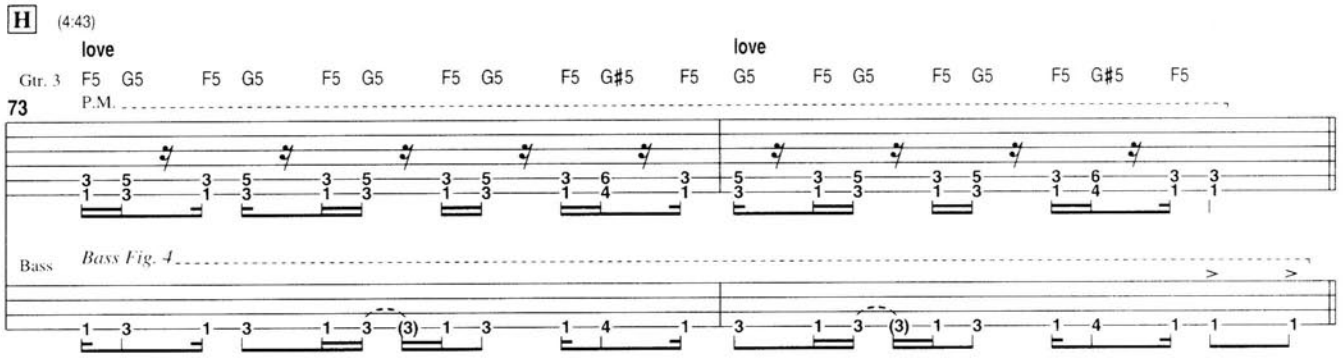
69 full P.H. P.H. full P.M. full P.M. full P.M. dive w/bar

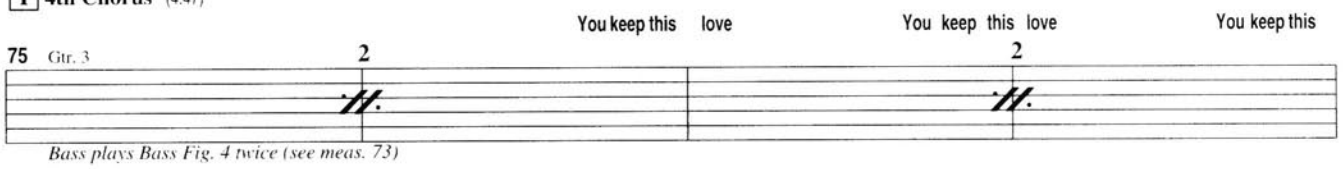


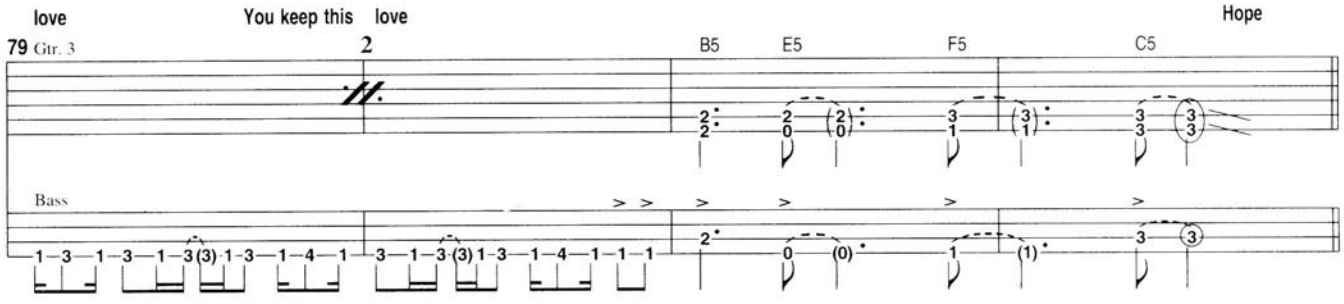
pitch: B F♯ G♯ F♯ pitch: B B

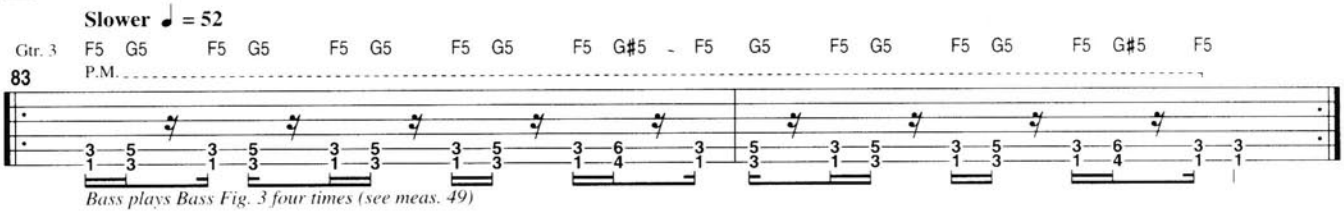
Bass plays Bass Fig. 2 twice (see meas. 27)

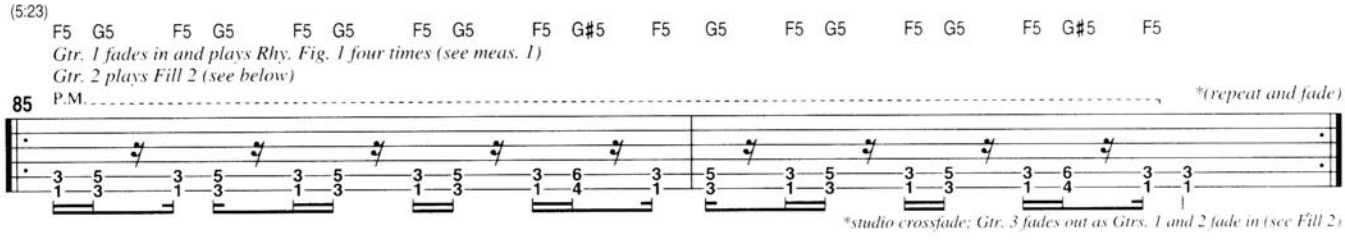
"This Love"


H (4:43)
love
love
Gtr. 3 F5 G5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5
73
P.M.
Bass
Bass Fig. 4


I 4th Chorus (4:47)
You keep this love
You keep this love
You keep this
75 Gtr. 3
2
2
Bass plays Bass Fig. 4 twice (see meas. 73)


love
You keep this love
Hope
79 Gtr. 3
2
B5
E5
F5
C5
Bass


J 3rd Interlude (5:04)
Slower ♩ = 52
Gtr. 3 F5 G5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5
83
P.M.
Bass plays Bass Fig. 3 four times (see meas. 49)


(5:23)
F5 G5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5
Gtr. 1 fades in and plays Rhy. Fig. 1 four times (see meas. 1)
Gtr. 2 plays Fill 2 (see below)
85
P.M.
*(repeat and fade)
*studio crossfade: Gtr. 3 fades out as Gtrs. 1 and 2 fade in (see Fill 2)

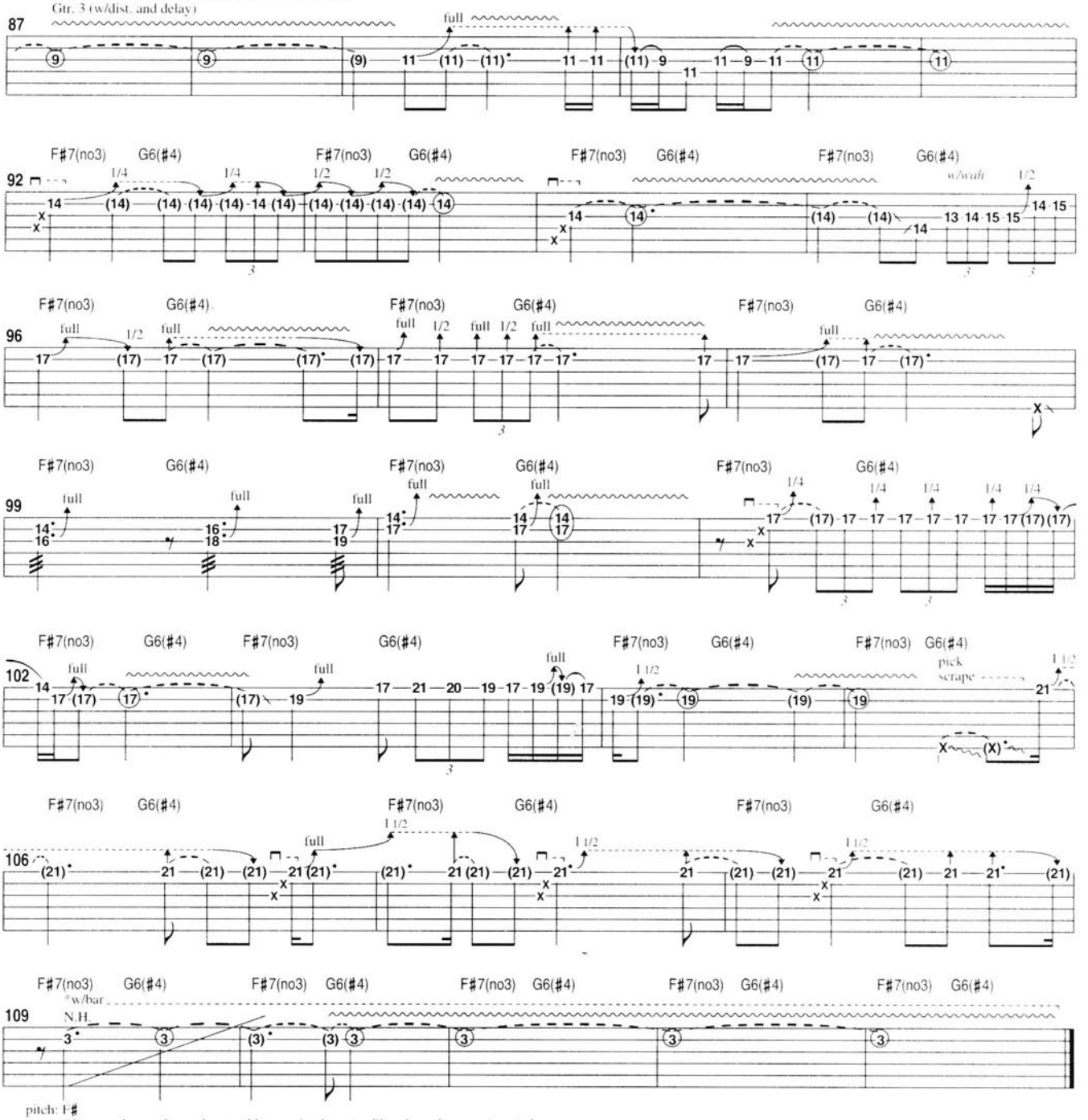
K **Outro Guitar Solo** (5:32)

Original Tempo ♩ = 102

F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯7(no3) G6(♯4)

Gtr. 1 plays Rhy. Fig. 1 until end (see meas. 1)

Gtr. 3 (w/dist. and delay)

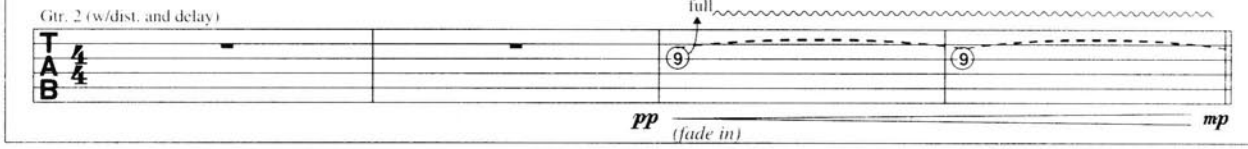


*Depress bar and sound natural harmonic, then steadily release bar to raise pitch.

Fill 2 (5:23)

F♯7(no3) G6(♯4) F♯7(no3) G6(♯4) F♯m7(no3) G6(♯4) F♯7(no3) G6(♯4)

Gtr. 2 (w/dist. and delay)

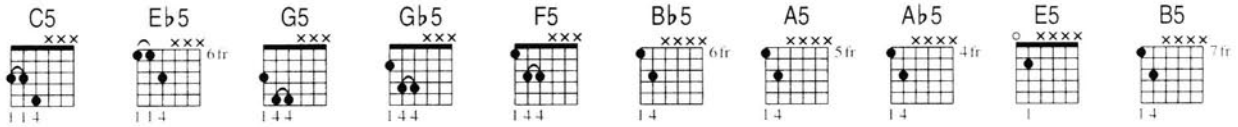


"Revolution Is My Name"

As heard on ***Reinventing the Steel*** (EAST WEST)

Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Jeff Perrin and Jimmy Brown**

Guitars are tuned down one whole step (low to high: D G C F A D).
5-string Bass tuning (low to high): A D G C F.
All notes and chords sound one whole step lower than written (key of D minor).
NOTE: To play along with the recording, tune down an additional quarter step.



A Intro (0:00)

Moderately ♩ = 100

N.C.(E5)

Gtrs. 1 and 2 (elec. w/dist. and wah)

P.H.

(repeat previous two measures)

Bass *w/pick*

w/half-time feel (0:21)

grad. bend

Moderately Fast ♩ = 140

(wah off)

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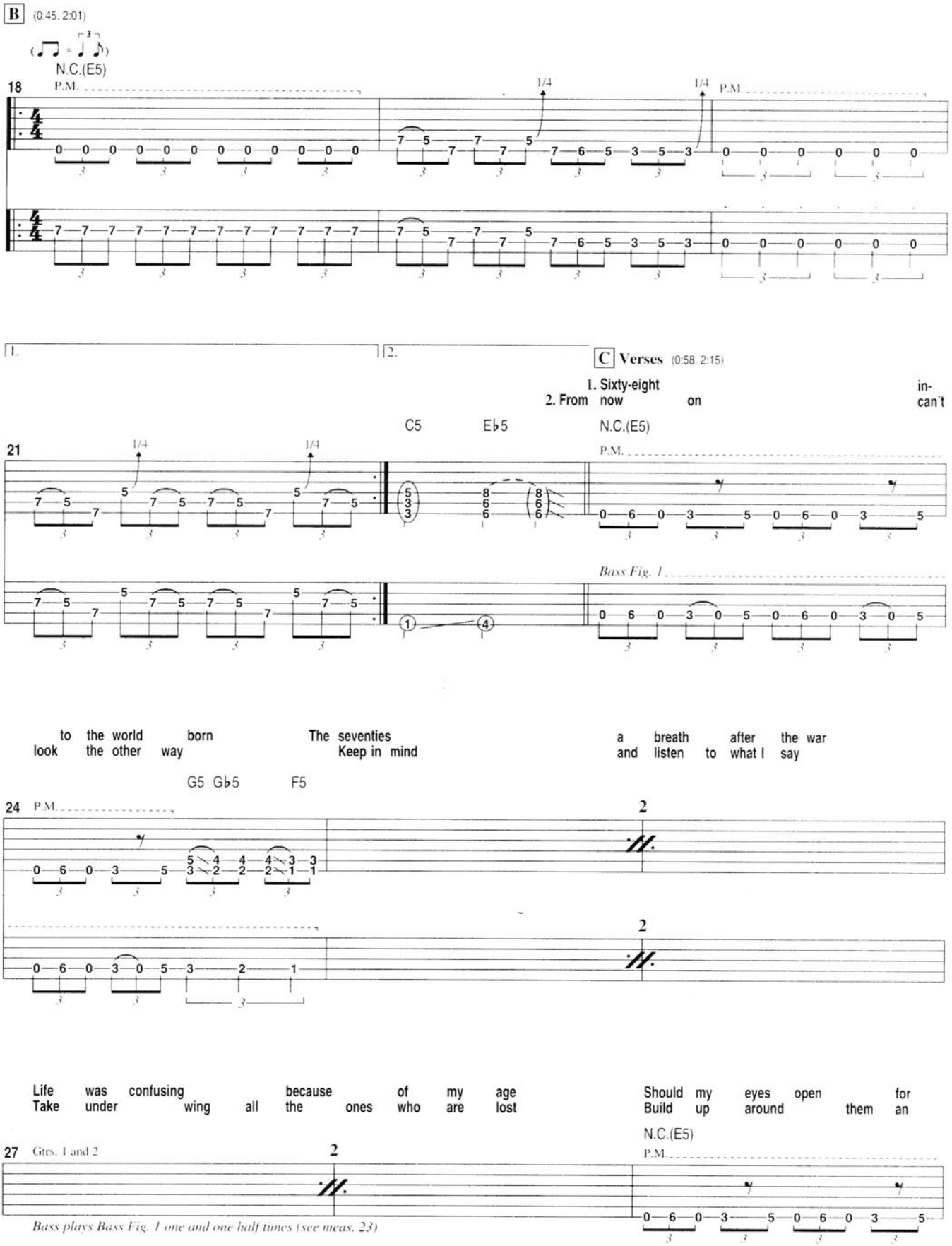

B (0:45, 2:01)
N.C.(E5)
P.M.
1/4
1/4
P.M.
1.
2.
C Verses (0:58, 2:15)
1. Sixty-eight
2. From now on
in-
can't
C5
E♭5
N.C.(E5)
P.M.
Bass Fig. 1
to the world born
look the other way
The seventies
Keep in mind
a breath after the war
and listen to what I say
G5 G♭5 F5
P.M.
Life was confusing because of my age
Take under wing all the ones who are lost
Should my eyes open for
Build up around them an
N.C.(E5)
P.M.
Gtrs. 1 and 2
Bass plays Bass Fig. 1 one and one half times (see meas. 23)

"Revolution Is My Name"

D **Pre-chorus** (1:12, 2:29)

tomorrow's gains I can't help the way I am
infinite wall Don't you know just who I am

Gtrs. 1 and 2 N.C.(E5) G5 G♭5 F5

30 P.M. P.M.

Bass *Bass Fig. 2*

There's no
Take the

N.C.(E5) G5 G♭5 F5 N.C.(E5)

Gtrs. 1 and 2

33 P.M. P.M.

Bass plays Bass Fig. 1 (see meas. 23) *Bass plays Bass Fig. 2 (see meas. 31)*

trust and there's no end What is my name
hand of wisdom's friend What is my name

Gtrs. 1 and 2 G5 G♭5 F5 N.C.(E5) C5 E♭5

36 P.M. P.M.

Bass

E **Chorus** (1:26, 2:42, 4:47)
w/half-time feel

(1.) It will never change
(2., 3.) It's time to change

39 N.C.(E5)

Bass Fig. 3

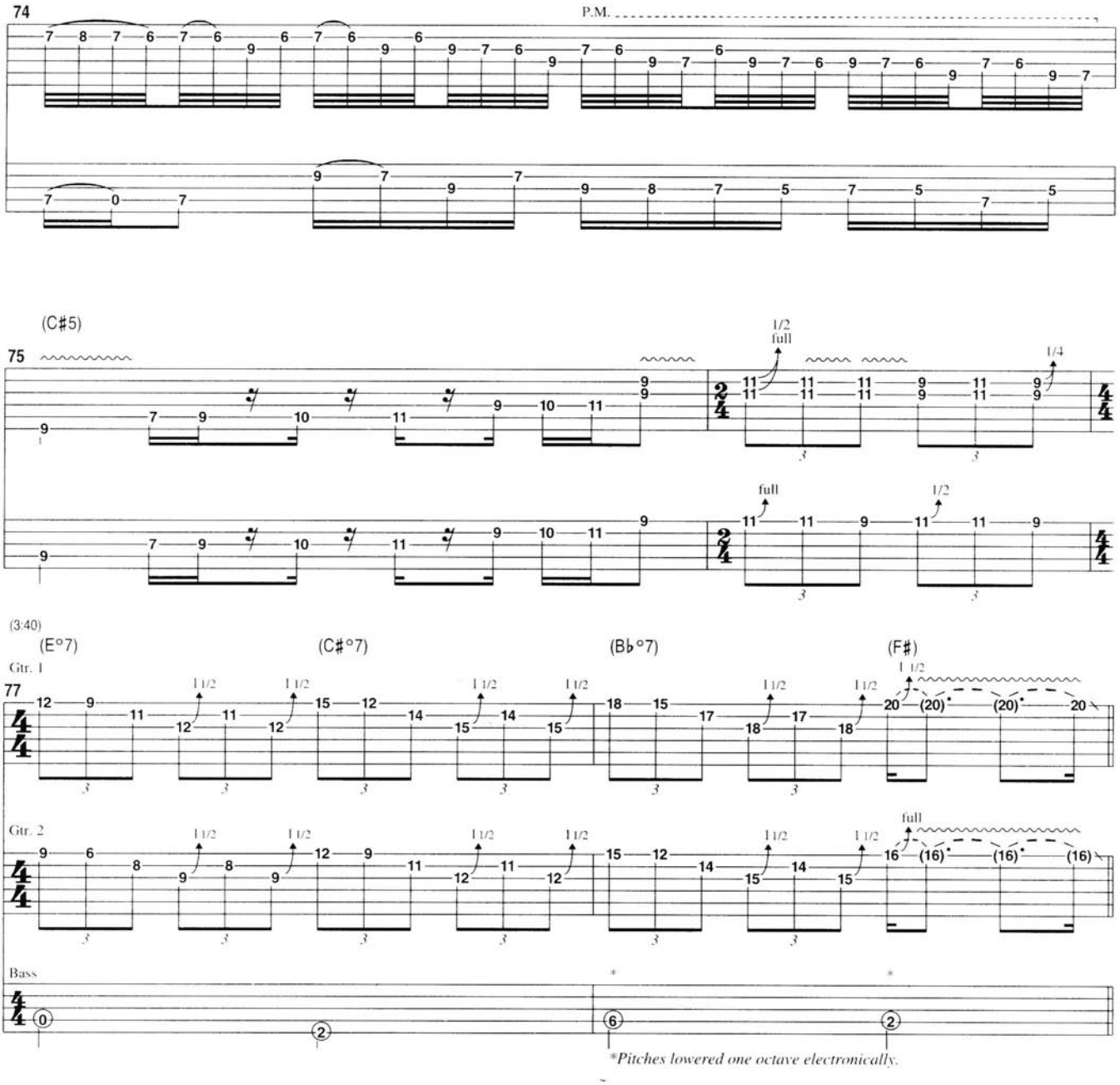
(2nd time) skip ahead to meas. 55
(3rd time) skip ahead to meas. 90

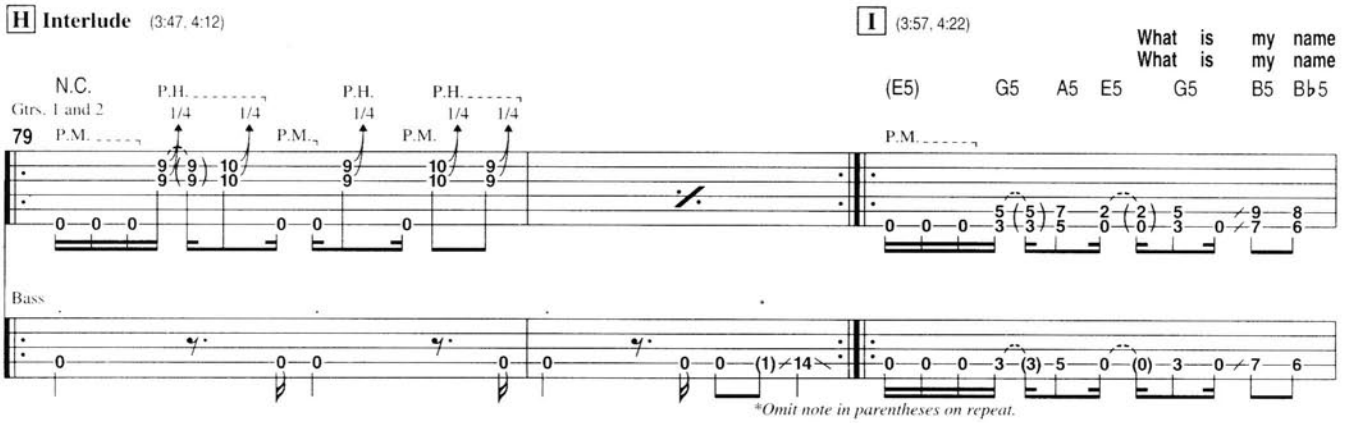
It so here it stays Forever
can't stay the same Revolution

42

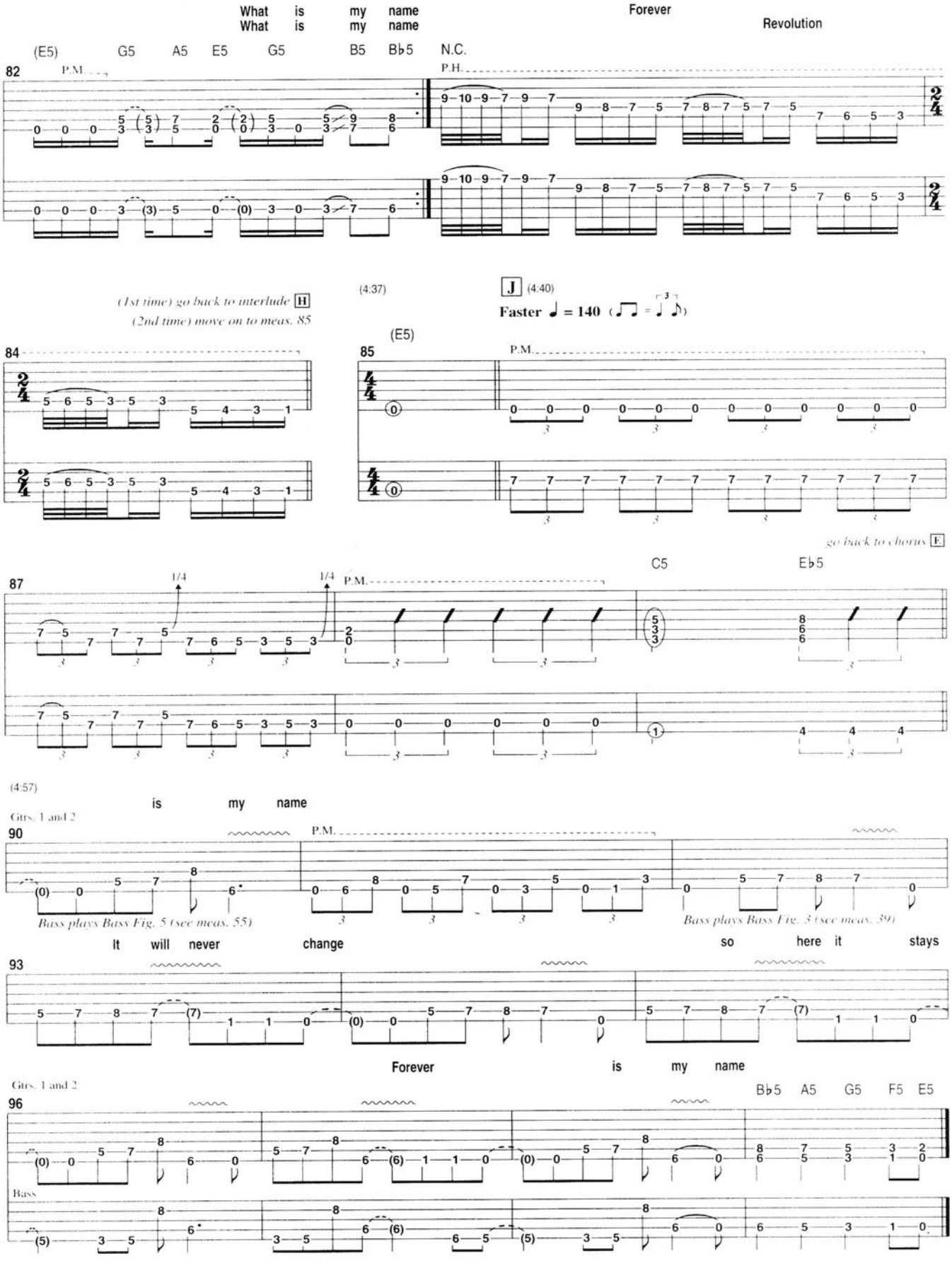
F 1st Guitar Solo (1:40)
Slower ♩ = 90
is my name
B♭5 A5 A♭5 G5 N.C.(F#5)
Riff A
45
end Bass Fig. 3
Bass Fig. 4
Gtr. 1 repeats Riff A (see meas. 47)
48
full
Gtr. 2
1 1/2
(1:51)
(A5)
Gtrs. 1 and 2
let ring
1/4
1/4
P.H.
full
P.H. 1/4
P.H. 1/2
51
pitches: F#
G
C,E
Bass
1/2
go back to B
53
full
(2:53)
is my name
55
P.M.
Bass Fig. 5
Bass plays Bass Fig. 3 (see meas. 39)

"Revolution Is My Name"


74
P.M.
(C♯5)
75
1/2
full
1/4
full
1/2
(3:40)
(E°7)
(C♯°7)
(B♭°7)
(F♯)
Gtr. 1
77
1 1/2
Gtr. 2
full
Bass
*Pitches lowered one octave electronically.


H Interlude (3:47, 4:12)
N.C.
Gtrs. 1 and 2
79
P.M.
P.H.
1/4
I (3:57, 4:22)
What is my name
What is my name
(E5) G5 A5 E5 G5 B5 B♭5
Bass
*Omit note in parentheses on repeat.

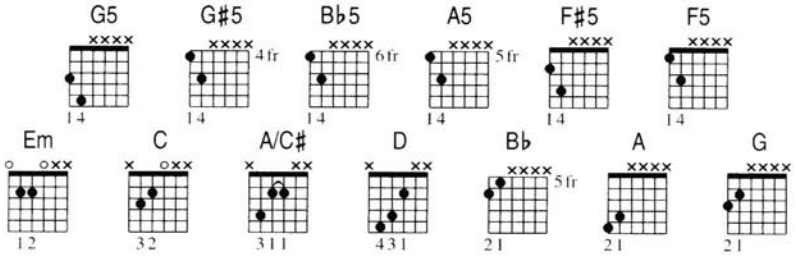
"Revolution Is My Name"



"Cowboys From Hell"

As heard on ***Cowboys From Hell*** (ATLANTIC)

Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Alex Houton**



A **Intro** (0:00)

Moderately ♩ = 116

N.C.(E5)

Gtr. 1 (elec. w/dist. and flanger)

Riff A *(play 3 times)*

P.M.

* *Sped-up tape effect; simulate by picking muted string while quickly sliding fret hand down neck.*

Gtr. 1 plays Riff A four times (see meas. 1)

Gtr. 3 plays Fill 1 (see below)

Gtr. 2 (elec. w/dist.)

Riff B *end Riff B*

(play 3 times)

Gtrs. 2 and 3

(repeat previous measure)

* *repeat previous chord*

Bass

w/pick

Bass Fig. 1 *end Bass Fig. 1*

(0:42)

Oh **come on**

1st time: Gtr. 2 only *(play 3 times)*

(play 3 times)

Fill 1 (0:14)

Gtr. 3 (elec. w/dist.)

Bass Fill 1 (0:48, 1:43)

(E5)

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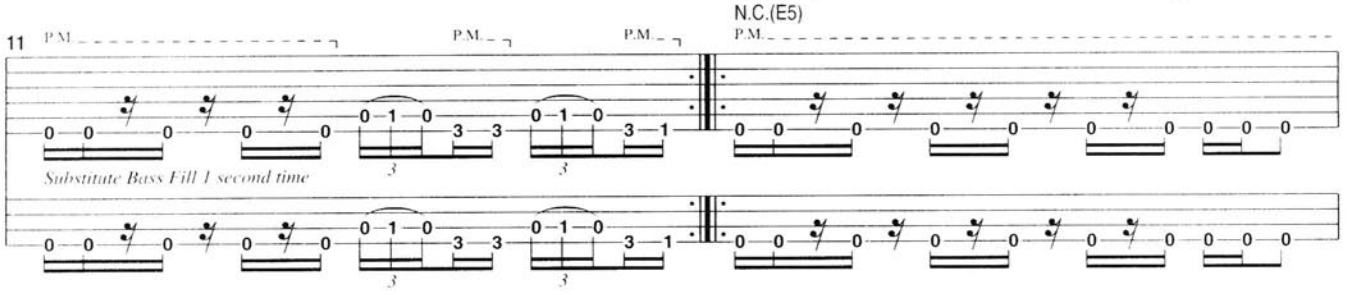
"Cowboys From Hell"

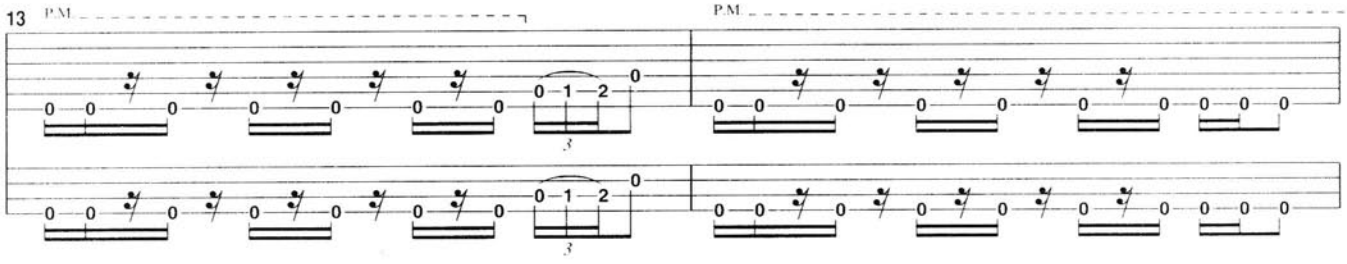
B **Verses** (0:50, 1:45)

1. Under the lights where we stand tall
   gonna take what's ours to have
(2.) pillage the village trash the scene but
   out of the darkness and into the light

N.C.(E5)

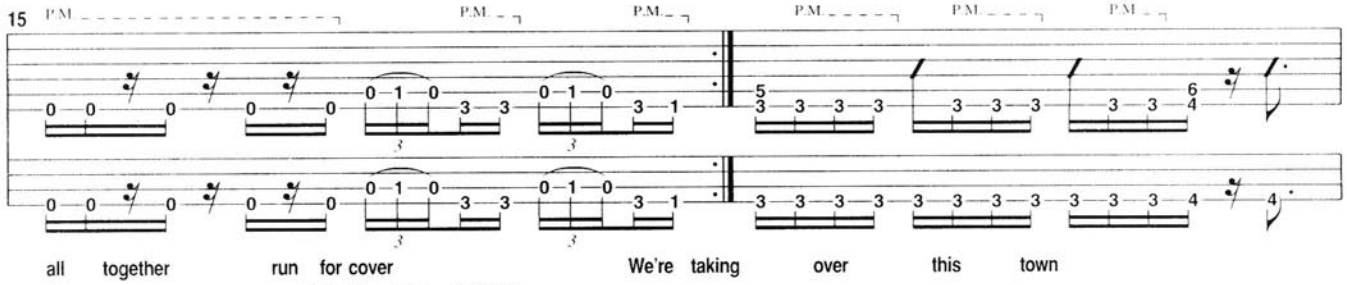


nobody touches us at all Showdown shootout
Spread the word throughout the land They say bad guys wear black
better not take it out on me 'cause a ghost town is found
Sparks fly everywhere in sight from my double-barrel twelve-gauge



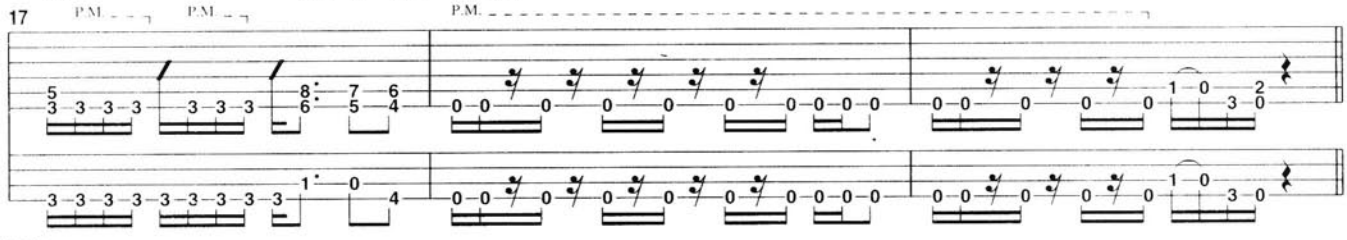
Spread fear within without I said we're
We're tagged and can't turn back
where your city used to be So You see us comin' and you
Can't lock me in your cage

G5 G♯5



all together run for cover We're taking over this town

G5 B♭5 A5 G♯5 N.C.(E5)

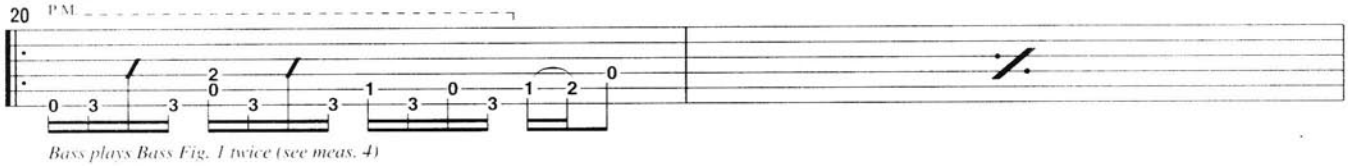


C **1st and 2nd Choruses** (1:16, 2:10)

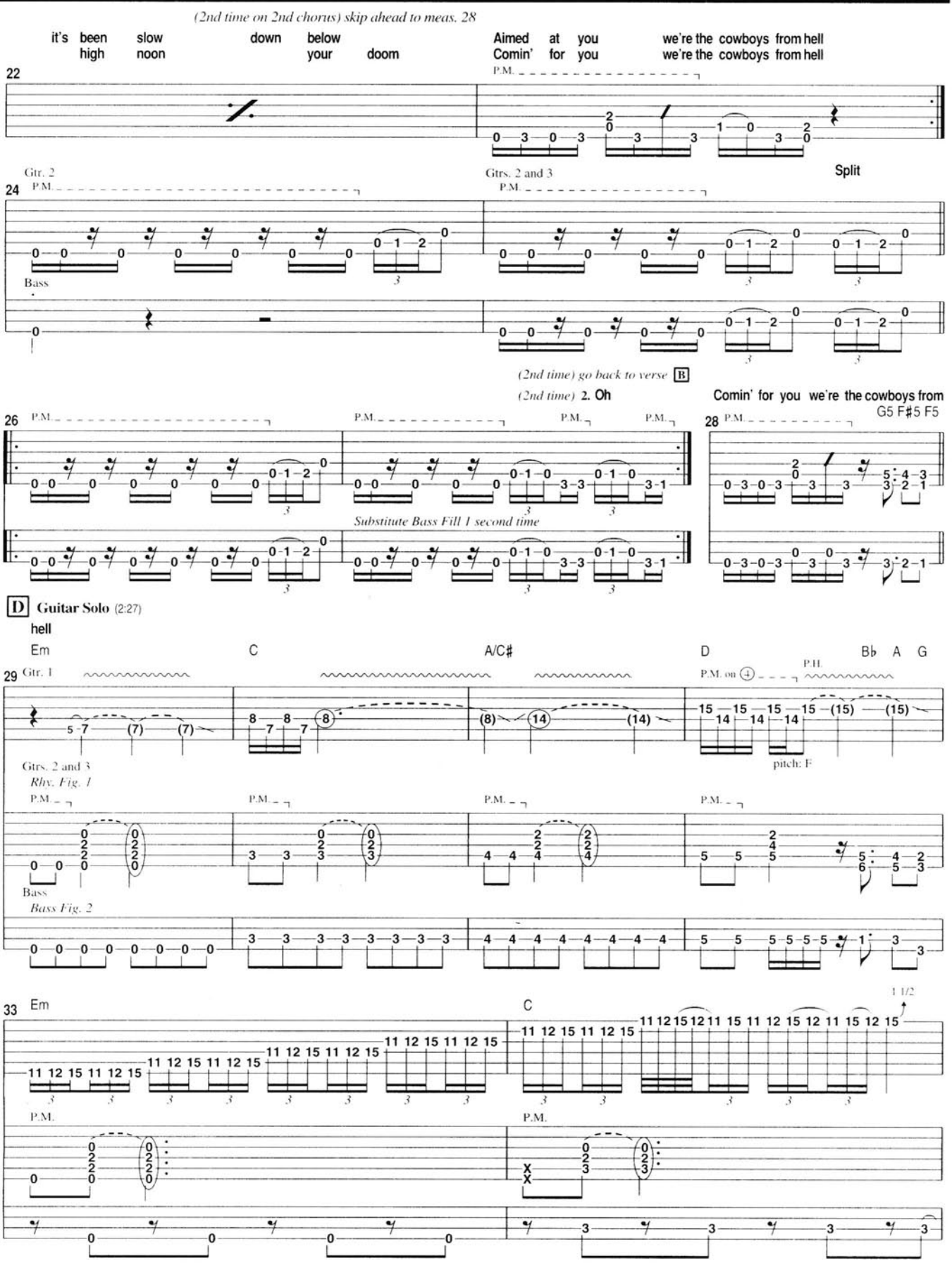
Here we come reach for your gun and you better listen well my friend You see
Deed is done again we've won Ain't talkin' no tall tales friend 'cause

N.C.(E5)

Gtrs. 2 and 3



Bass plays Bass Fig. 1 twice (see meas. 4)


(2nd time on 2nd chorus) skip ahead to meas. 28
it's been slow down below
high noon your doom
Aimed at you we're the cowboys from hell
Comin' for you we're the cowboys from hell
22
P.M.
Gtr. 2
Gtrs. 2 and 3
Split
24
P.M.
Bass
(2nd time) go back to verse B
(2nd time) 2. Oh
Comin' for you we're the cowboys from
G5 F#5 F5
26
28
Substitute Bass Fill 1 second time
D Guitar Solo (2:27)
hell
Em
C
A/C♯
D
B♭ A G
29
Gtr. 1
P.H.
P.M. on
pitch: F
Gtrs. 2 and 3
Rhy. Fig. 1
Bass
Bass Fig. 2
33
Em
C
1 1/2

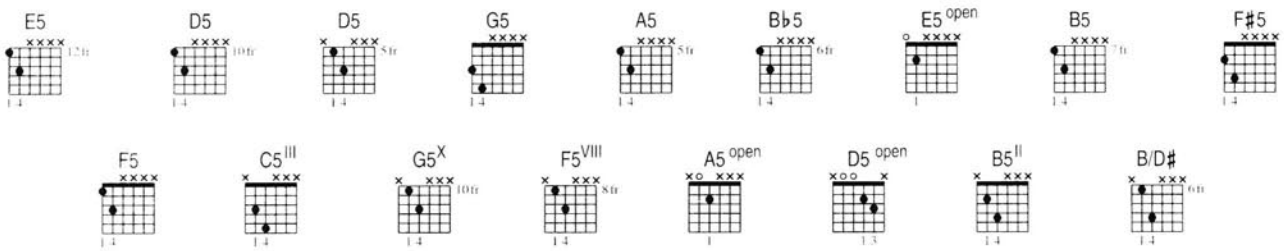
"Cowboys From Hell"

1.
2.
48
slight P.H.
slight P.H.
Gtr. 2 plays Riff B (see meas. 2)
Gtr. 3
50
(10)
*
Bass
*slide fret hand up neck without pressing down on strings
F 3rd Chorus (3:24)
Here we come reach for your gun and you better listen well my friend You see
Deed is done again we've won Ain't talkin' no tall tales friend 'cause
N.C.(E5)
Gtrs. 2 and 3
54
P.M.
Bass plays Bass Fig. 1 twice (see meas. 4)
It's been slow down below Aimed at you we're the cowboys from hell
high noon your doom Comin' for you we're the cowboys from hell
56
P.M.
go back to interlude E
Oh Step aside for the cowboys from hell
Gtrs. 2 and 3
58
P.M.
P.M.
Bass
G Outro (3:59)
Uh
60
P.H.
P.M.
P.M.

"Domination"

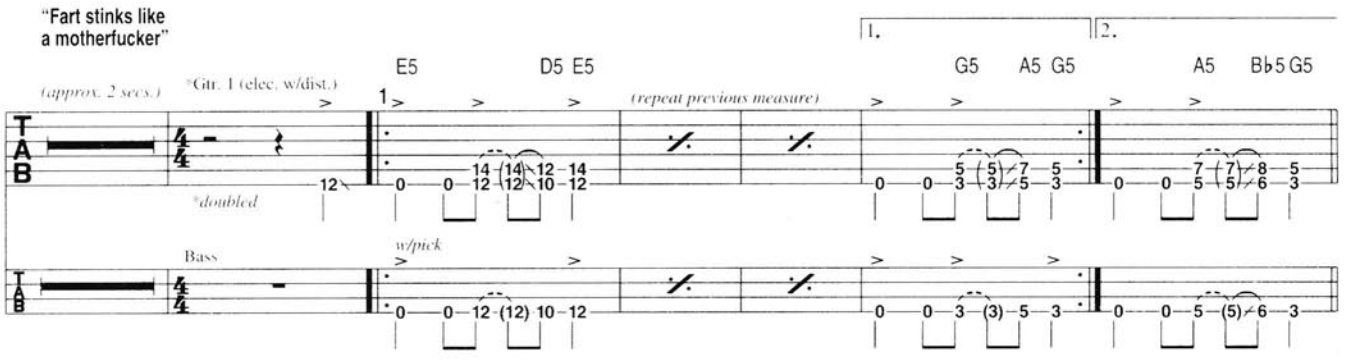
As heard on ***Cowboys From Hell*** (ATLANTIC)

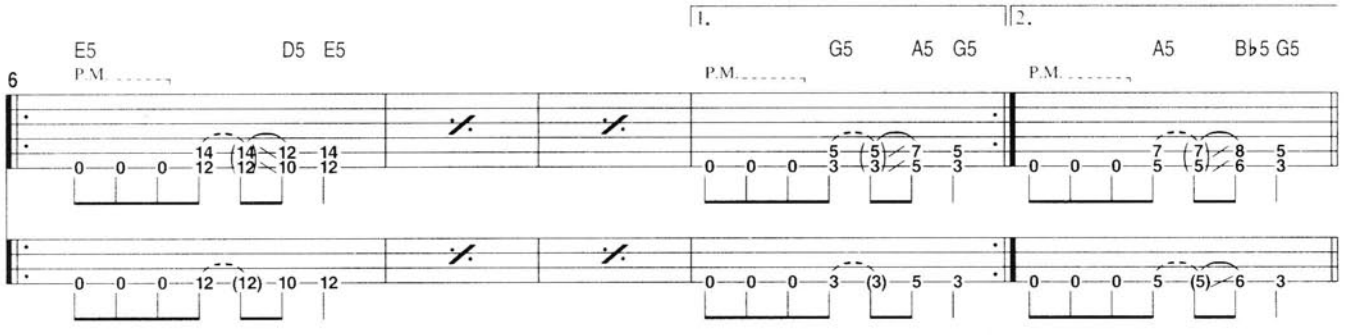
Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Andy Aledort and Matt Scharfglass**



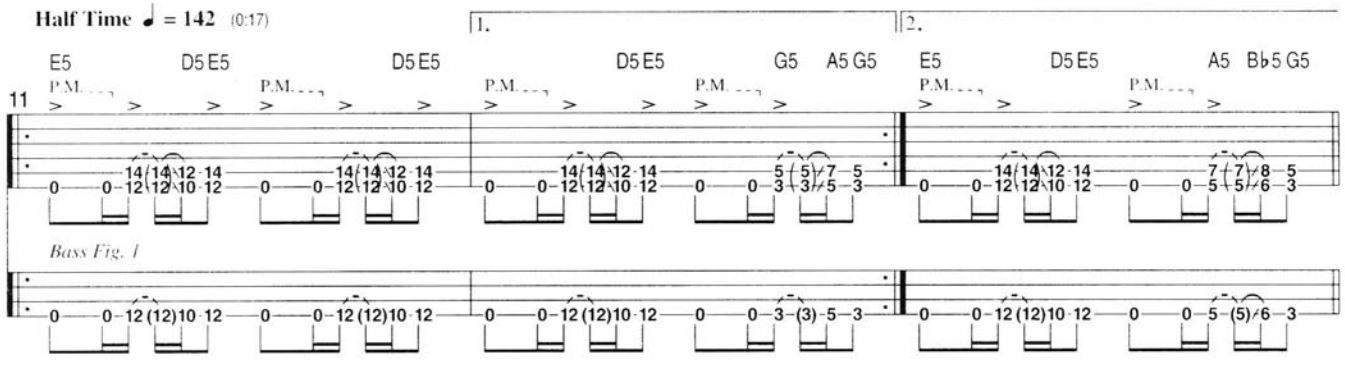
A **Intro** (0:00) (0:03)

Free Time **Fast** ♩ = 284





Half Time ♩ = 142 (0:17)



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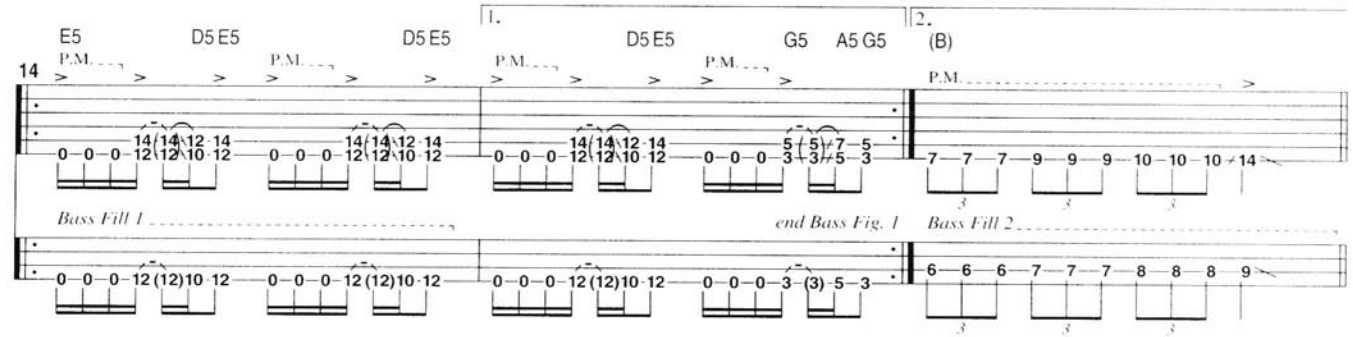
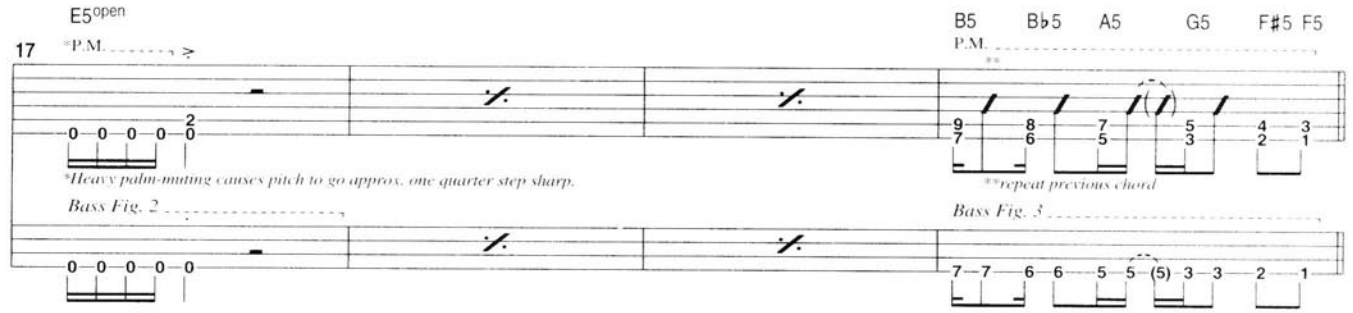
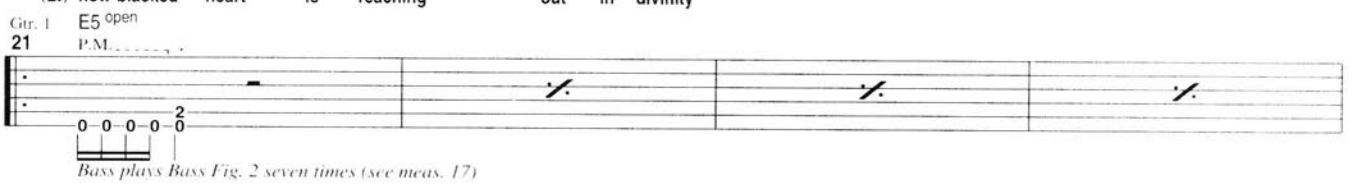




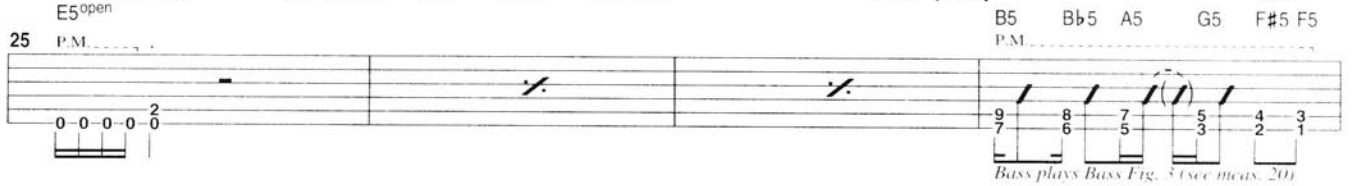
B Verses (0:37, 1:49)

(1.) Agony is the price that you'll pay in the end
(2.) now-blacked heart is reaching out in divinity



Domination consumes you then calls you a friend
Body suspended by chains over razors and nails

It's a twisted fall
It's a penalty Each

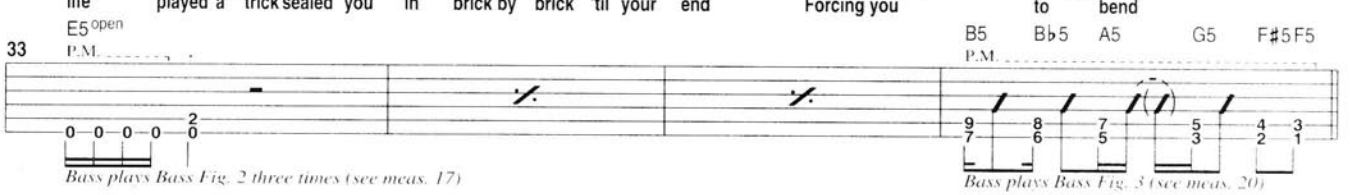


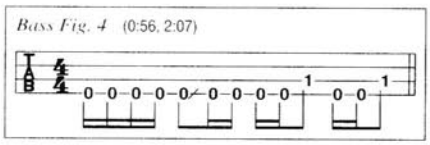
Binds are like steel and manipulates the will to be
razor a vice and each nail marks demise of your life

And it's hard to see how
Grim construction grows Has

soon we forget when there's nothing else left to destroy
life played a trick sealed you in brick by brick 'til your end

It's a useless ploy
Forcing you to bend

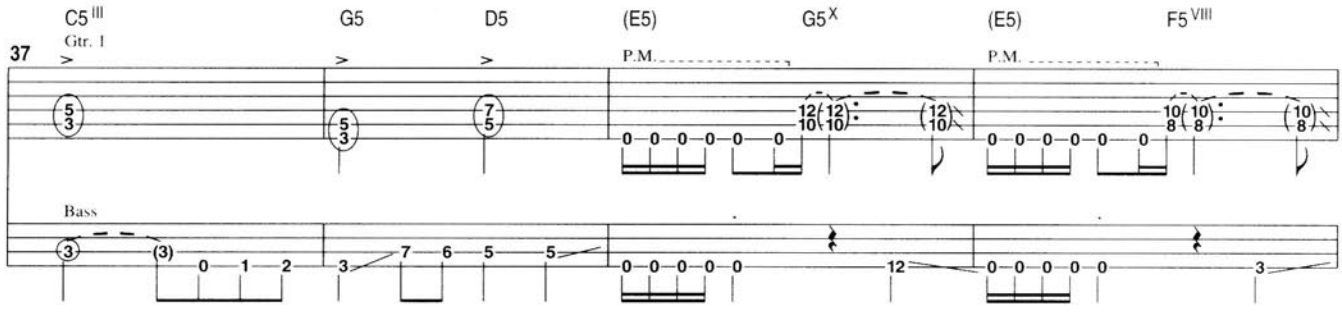




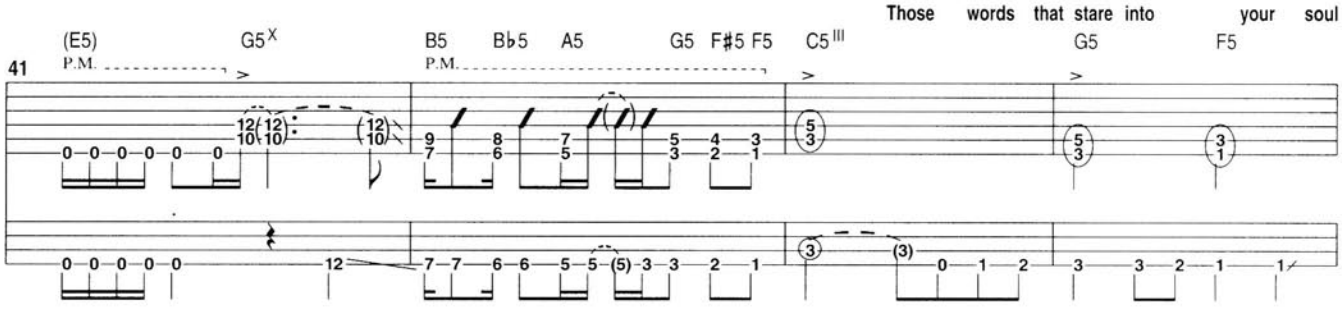
"Domination"

C **Pre-chorus** (1:04, 2:16)

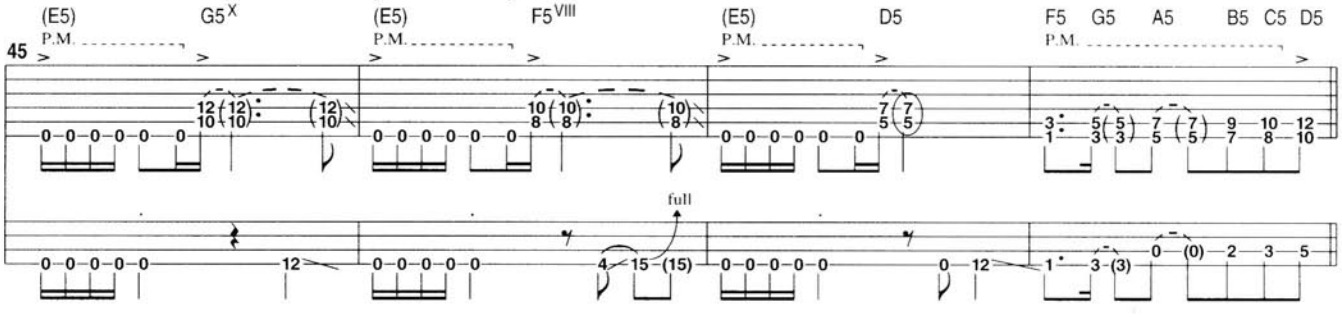
Your eyes will see the dawn of the day and the writing on the wall



Those words that stare into your soul



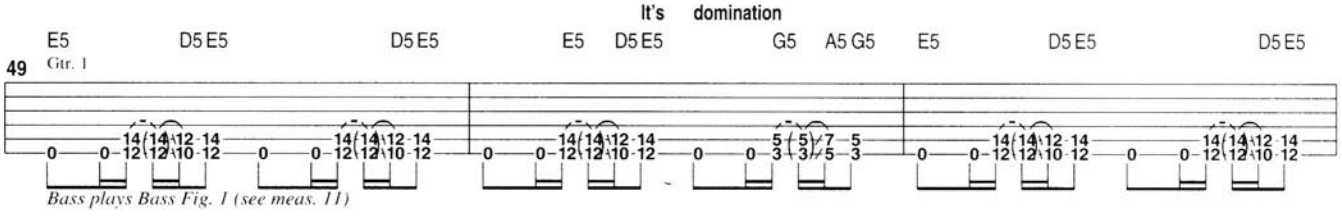
And to yourself you will befall



D **Chorus** (1:24, 2:38)

w/double-time feel

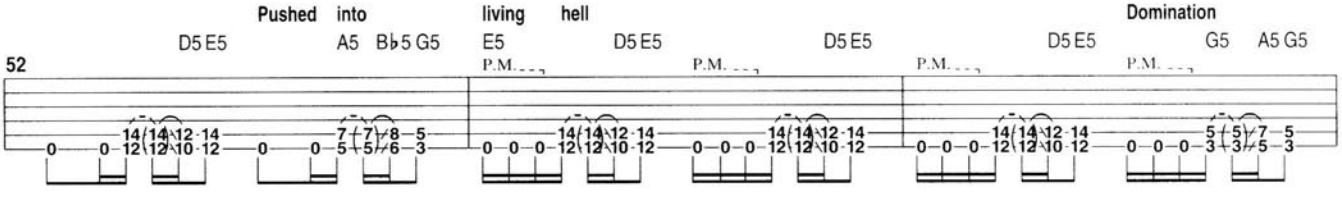
It's domination

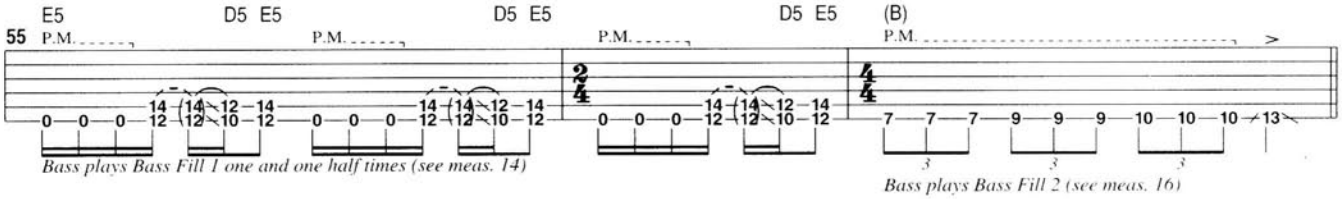


Bass plays Bass Fig. 1 (see meas. 11)

w/half-time feel

Pushed into living hell Domination





Bass plays Bass Fill 1 one and one half times (see meas. 14)

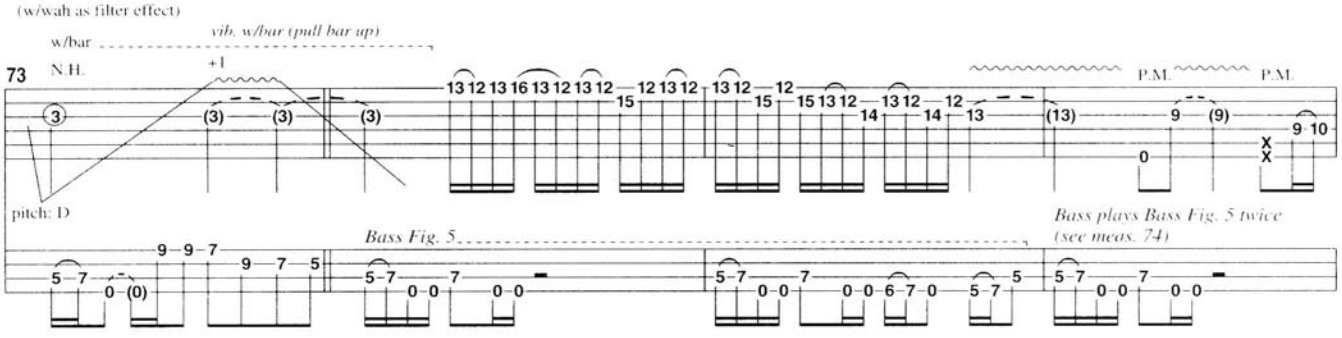
Bass plays Bass Fill 2 (see meas. 16)

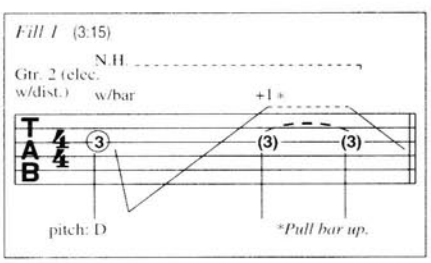
F Guitar Solo (3:17)

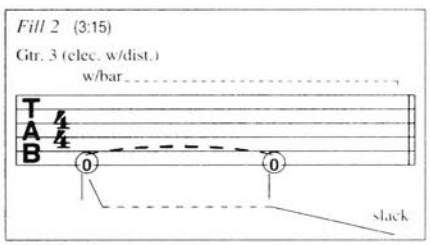
N.C.(E5)

Gtrs. 2 and 3 play Fills 1 and 2 respectively (see below)

(w/wah as filter effect)

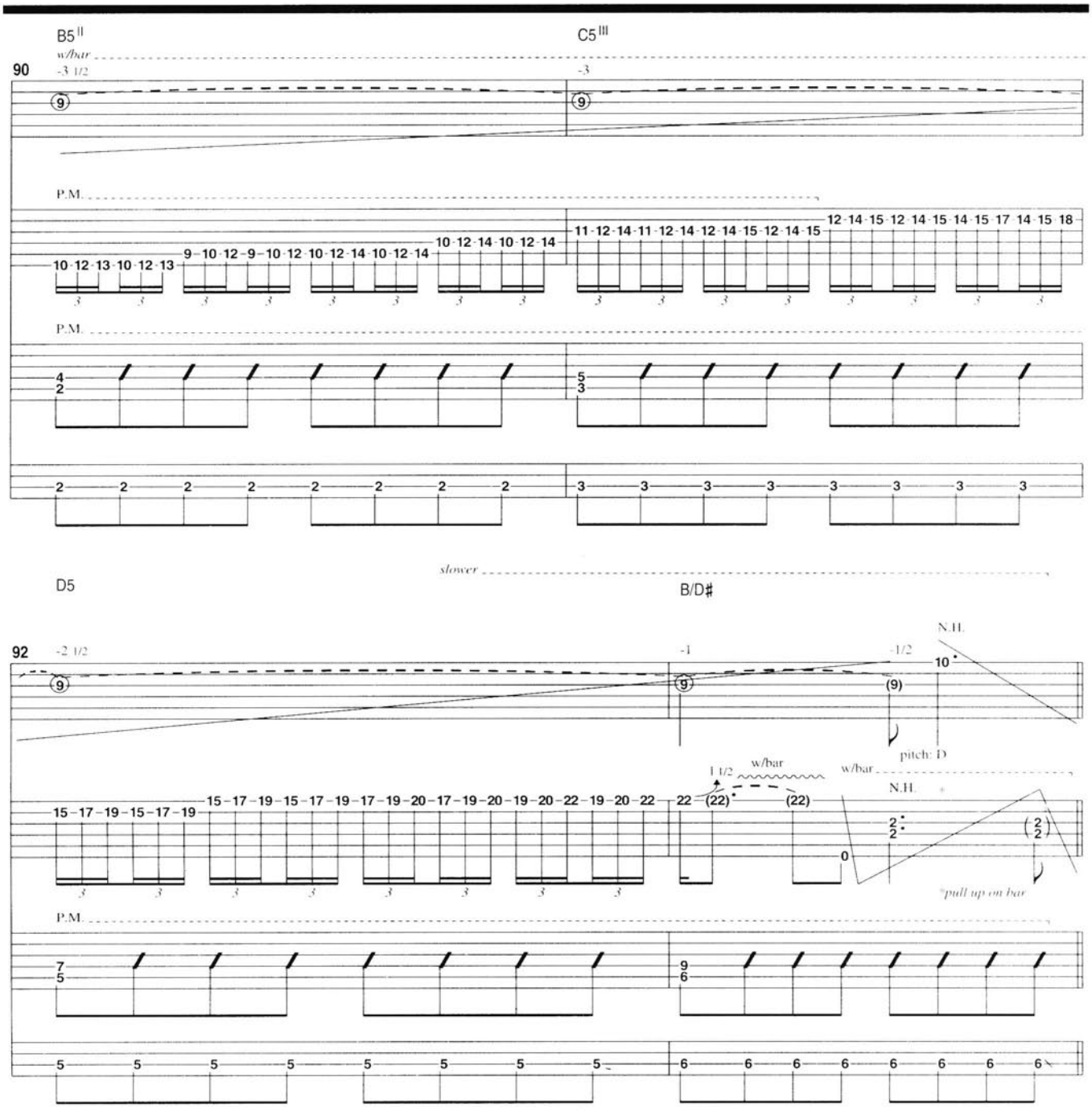






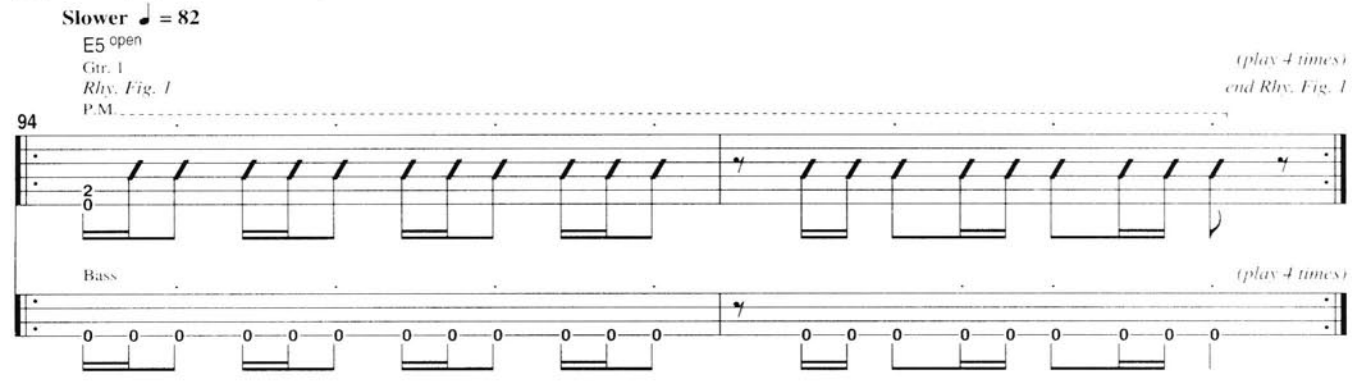
"Domination"

77 Gtr. 1
w/bar
79 Gtr. 1
*repeat previous beat
Bass
C5 III
G5
D5
(E5)
82 Gtr. 1
full
w/bar
1 1/2
2 1/2
P.M.
Gtr. 2
Gtr. 3
slack
Bass
86
C5 III
G5
F5
grad. ascent
slack -3 1/2

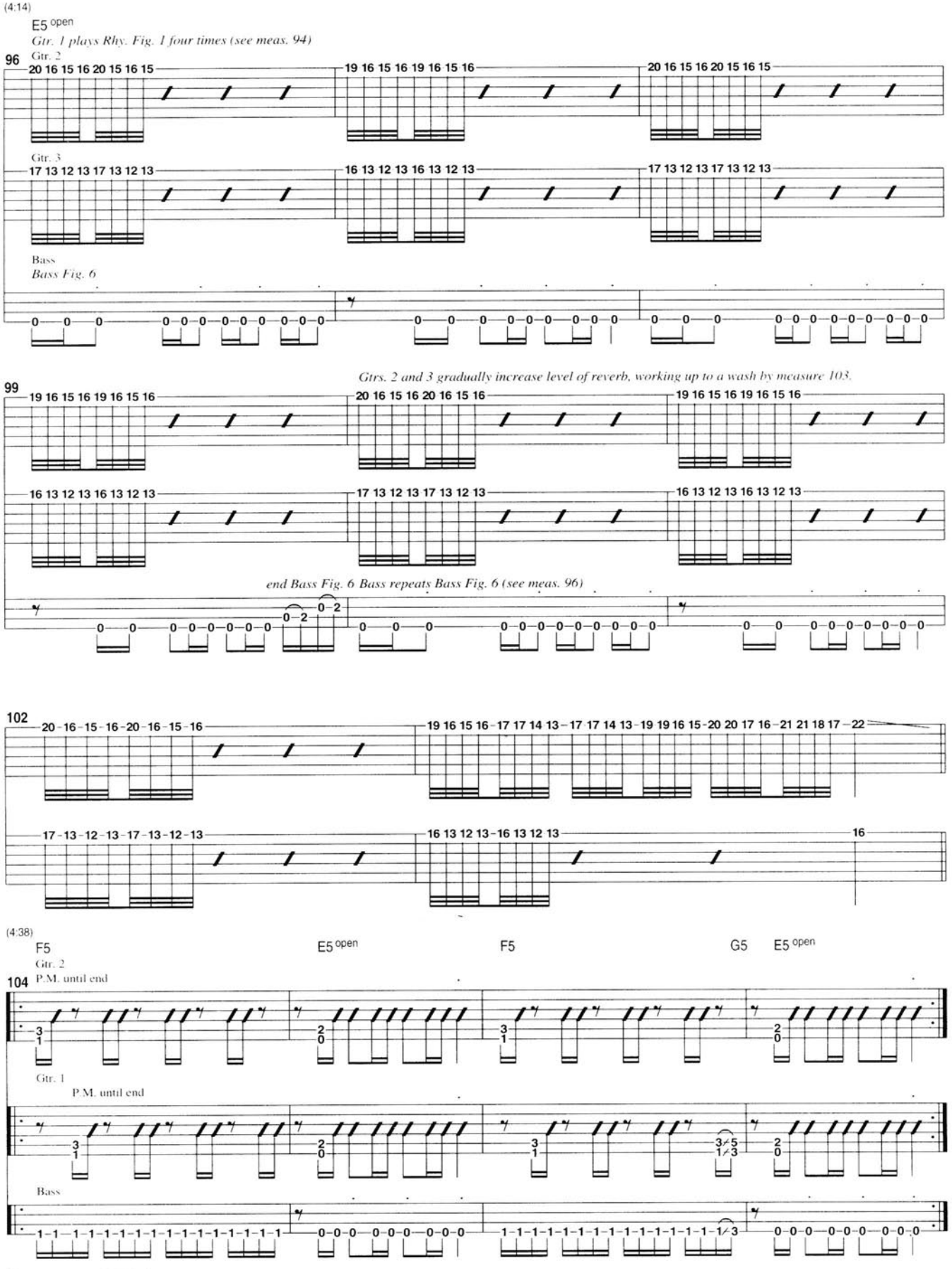


G Outro (3:51)

Slower ♩ = 82



"Domination"


(4:14)
E5 open
Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 94)
96
Gtr. 2
Gtr. 3
Bass
Bass Fig. 6
Gtrs. 2 and 3 gradually increase level of reverb, working up to a wash by measure 103.
99
end Bass Fig. 6 Bass repeats Bass Fig. 6 (see meas. 96)
102
(4:38)
F5
E5 open
F5
G5
E5 open
Gtr. 2
P.M. until end
104
Gtr. 1
P.M. until end
Bass

Dimebag Darrell Abbott
1966 - 2004

"The most honest genuine man I've ever known.
A god amongst men. He was my hero, he was my friend."
-Yoda

"You entered our lives like a whirlwind. So much joy. So much laughter. So much wit.
The sexicity of your words. You are one of a kind, never to be forgotten."
- Fishsauce

"Dime, thanks for everything. God bless your family, friends and all your fans."
- Tony Krank

"You were one of the kindest persons I have ever met,
and I will always miss you. You were the best."
-Navajo

"You are beyond duplication, beyond legend.
I am so proud to have known you. God bless and R.I.P."
- Driver

"Meeting Dimebag fulfilled one of my childhood dreams, and discovering
what a wonderful person he was made it a million times better."
- D.U.I.

"I'm honored to have met you and you will live forever in my heart."
- Cunni

"Dime has always been a major influence on me, one of the last true guitar gods.
I'll miss him truly."
- tbone

The KRANK team will miss you forever.

True.

A true artist always walks outside the lines, challenges the status quo, shows us new ways to think. Dimebag Darrell was a true artist. We're grateful to have known him.

1966-2004

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